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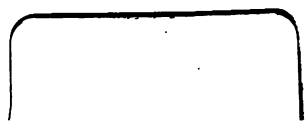
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FIFTH GREEK READER

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Clarendon Press Series

FIFTH GREEK READER

PART I

SELECTIONS

FROM

GREEK EPIC AND DRAMATIC POETRY

WITH INTRODUCTIONS AND NOTES

BY

EVELYN ABBOTT, M.A.

*Fellow and Tutor of Balliol College
Late Assistant Master at Clifton College*

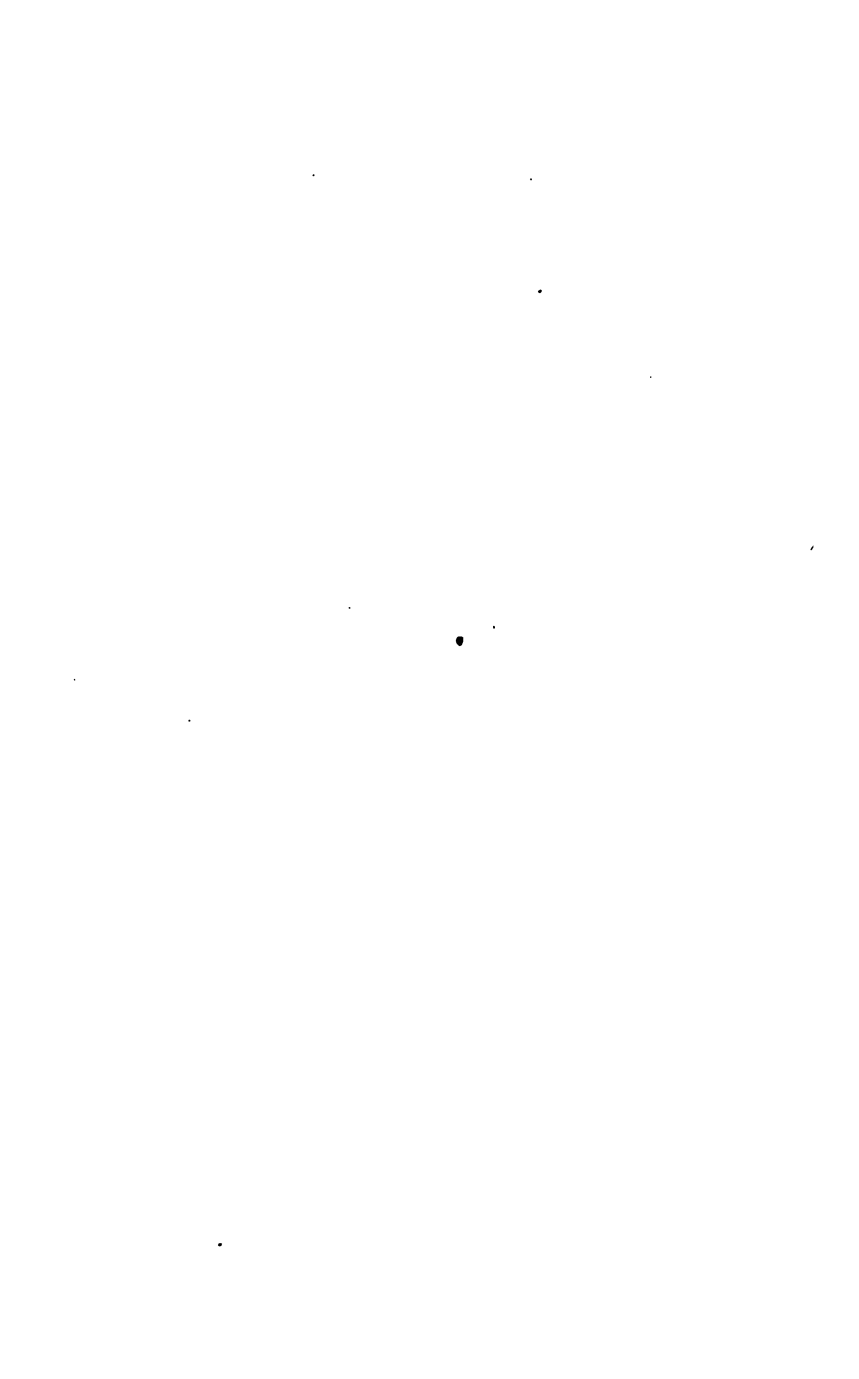


Oxford

AT THE CLARENDON PRESS

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P R E F A C E.

THESE selections are intended to give help to those who are just beginning the study of the more difficult part of Greek literature. The Introductions and Notes are perhaps longer than some will think desirable, but for my own part I believe that boys would gain by less constant use of a dictionary and grammar in the earlier stages of instruction. Such helps will never teach them to examine the connection of sentences, or to pick out the exact word required by the context, or to contrast Greek and English idioms. This is perhaps the reason why the translations of those leaving school are for the most part so inadequate that even good 'composers' fail to make English of a piece of Demosthenes. For a long time it is necessary that the work done at school should be translated from beginning to end, again and again, by the teacher to the boys in the best English at his command, and that the real study of a passage should come *after* the lesson has been said; and should consist rather in obtaining a thorough mastery of the connection of the passage, and a knowledge of the exact meaning of every word in it, than in the dreary hunt after possibilities in a dictionary. Therefore the notes, though copious, are not likely to take the place of the teacher, but merely to supplement the explanations given *viva voce*.

The editions I have used are these. For Homer—Faesi and La Roche; for Aeschylus—Dindorf and Wecklein; for

Sophocles—Dindorf, Campbell, Schneidewin and Wolff; for Euripides—Dindorf, Kirchhoff, Hartung and Elmsley; for Aristophanes—Dindorf, Koch, Paley and Müller. In the Introductions I have found Bernhardt's great work on the Literature of Greece of the most service.

Oxford, March 17, 1875.

E. A.

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INTRODUCTORY.

I.

To any one taking a general survey of Greek poetry, two features will present themselves with striking prominence. First, he will observe the unbroken development of poetry among the Greeks, and secondly, the connection of the various dialects, Ionic, Doric, and Attic, with the various kinds of poetical expression.

(1) No other European nation can compare with Greece in self-development, whether we consider the vigour and intensity of the internal force or the entire absence of external interference. The Greek never rested content with his gains; nor did he borrow help from without. In politics each form of constitution was rapidly pushed to the furthest limits; then it ceased to exist, and became the groundwork of a higher type; thus despotisms passed into oligarchies, and oligarchies into democracies, and when these declined Hellenic nationality gave way before foreign intervention. In poetry we begin with the Epos (for earlier forms have not been preserved), and proceed through Elegiac to Lyric poetry, which in turn passes away to make room for the Drama. A great part of this development took place within the space of 150 years. Solon, the Elegiac poet, may be placed at 590 B. C., and in 490 B. C. Aeschylus was already thirty-five years old; between these dates falls the great body of

lyric poetry. Then follows the period of Pericles, when tragedy was carried to its height by Sophocles; the Peloponnesian war witnessed the decline of tragedy, but may be said to be the period of comedy; in another generation poetry almost ceased to exist, except in the new comedy of Menander; and no new form arose at a later period. The poetry of the Alexandrines, beautiful as it is in the hands of Theocritus, is merely an after-glow, without real life or warmth.

The special causes underlying this progress would require long and minute examination; yet the progress is in itself by no means unintelligible; it keeps pace with intellectual growth. Even in our own lives, though the parallel must not be pressed, we can trace a development somewhat similar: stories of heroes or fairies are our earliest delight; then songs appealing to the feelings attract us; last of all comes dramatic poetry, and Shakespeare is the favourite of settled age. The reason is, no doubt, that at first the imagination goes forth in fullest vigour, unfettered by any limitations outward or inward; self and the outward world are at one, not because we are lost in the world, but because the world is, as it were, absorbed in us. Gradually the harmony is broken: we begin to know that 'this is I;' we have each our own feelings and reflections, which strive for utterance in some special, individual way. This is the lyric period; and when once more the effort is made to bring these individual feelings and lives into connection with the great laws of human nature, there comes what may be called the dramatic period of life. Something not unlike this, so far as a nation may be compared with a man, and ancient culture with modern, went on in Greece. The progress and changes in the development of poetry are no more than an embodiment of the changes which took place in

Greek thought; for poetry was the reflex of culture, and all thought was expressed in verse. As the Greek world grew more individualized and more thoughtful, the Epos was no longer an adequate medium for expressing the inward nature. For in the Epos there was no room for individual feeling, but everything was typical and ideal. The poet was exclusively the servant of the Muses, by whom the song was put into his lips: he told a tale, he did not express his own emotions; and now emotions were eager for utterance. This new desire gave birth to the Elegy, in which, while only partially breaking away from the epic form, the poet spoke his own thoughts on subjects of the moment. It is in elegiac poetry that Solon calls on the Athenians to go to Salamis and fight for the lovely island, that Theognis vituperates his enemies, and embodies the proverbial wisdom of his time (a point of union between the Elegy and the matter-of-fact Epos of Hesiod). It is in the elegy also that Mimnermus sorrows over the shortness of life—almost the only subject on which epic poetry gives utterance to reflection. But as feeling became more diversified and more readily uttered, especially when a more highly developed music came to the aid of poetry, this simple monotonous form was insufficient. Hence arose the lyric metres and diction, reaching their highest point in the hands of Simonides and Pindar, the contemporaries of Aeschylus. It is in the lyric period that Greek culture exhibits the greatest diversity. The Persian war fixed every eye on a single struggle, and brought into prominence the collision of man's presumption and God's purposes, a thought which for years occupied the highest minds of Greece. Under this influence Aeschylus and Sophocles wrote, and Athens became the home of Greek culture. The subsequent changes in the hands of Euripides and the rise of comedy

are due to the peculiar nature of Athenian democracy, the passionate party-spirit, the delight in rhetorical extravagance and sophistical refinement. As the severity of thought declined also, more attention was paid to the emotions and the dramatic situations arising from these when in collision with each other.

(2) The dialect of epic poetry is mainly Ionic, though modified in passing through a long succession of minstrels until it attained a peculiar form. The elegiac poets also were Ionic, using much the same dialect as the epic, but discarding a few archaisms, e. g. the infinitives in *-μεναι*, and the 'extended' forms like *δράαν, δρώοσι*. They also introduced something of the native dialect spoken by the writer. Thus the Attic dialect begins to emerge in the elegy of Solon; and Mimnermus uses the *κ* of the new Ionic (in *κοτέ*, etc.), which never occurs in Homer. But no elegiac poetry is Doric or Aeolic. Theognis, a Dorian, of Megara, writes in different dialects, according as he writes elegiac or lyric poetry. On the other hand, no lyric poetry is Ionic. For shorter and softer themes Aeolic is used; for choric poetry, Doric. The reason of the distinction probably was that the first great composers in each of these styles were Aeolians and Dorians, and therefore these dialects seemed the most fitted for these kinds of composition and remained fixed for them. (Compare the use of Lowland Scotch in songs, after the example set by Burns.) Among the Dorians also choric poetry was put to state uses, and so tended to become the especial property of that tribe. Iambic poetry, on the other hand, was essentially Attic; and hence in dramatic poetry the chorus retains the old Doric, but the dialogue and speeches exhibit Attic. In a similar manner we find even in prose Ionic set apart as the dialect of history. Herodotus uses it, though a Dorian by birth. Doric,

again, is the language of philosophy and mathematics, until at last prose, like poetry, settled at Athens and followed the fortunes of the Attic dialect.

II.

When poetry had run her course, and her influence was becoming relaxed, the Greeks began to ask, 'What is poetry?' The answer given was twofold. Plato said that poetry was 'a lie,' meaning that it was an imitation, once removed from things as we see them, which are again imitations once removed from the eternal and ideal. Hence truth could in no way be expected from poetry—least of all from dramatic poetry, where the illusion is carried furthest—but only appearances. Thought as striving after the real and essential was the enemy of the imagination, which is content with the outside of things as we happen to see them. Aristotle, on the other hand, allowed that poetry was imitation; but he claimed for it that it was imitation under the influence of thought. The poet in imitating rearranges his creations in the connection of cause and effect, that is, he brings them within the sphere of general laws; and therefore poetry is more earnest and philosophic than prose. It does not relate facts, except as parts of a whole; there is nothing isolated in it, nothing irrational. So far from being 'a lie,' it recreates the world in the light of ideal truth.

III.

The selections have been taken from the Epos and the Drama. These two styles are connected, and yet widely different. The Epos supplied the 'myths' or subject-matter for the drama; characters and sentiments were

sought by the dramatists in the epic poets ; and, allowing for difference of metre and dialect, the language of the tragedians is Homeric to a very large extent. But while the Epos uses one metre, and one only (the hexameter, the most solemn and stable of all metres), the drama employs two wholly distinct kinds of metre — (1) the iambic (the most prosaic of metres), in which the dialogue was composed ; (2) the lyric, in which the choric parts were sung to some accompaniment of music. A more vital difference lies in the fact that the Epos is narrative, the Drama representative ; in the one the story is told, in the other it is acted. This allows the epic poet to diversify his theme with all kinds of episodes and descriptions — nay, he must describe what he would have us see, for we cannot see it for ourselves. The thread which binds together the various parts of his work is elastic. He lingers round objects, even when only remotely connected with the main thesis ; a sceptre has its history ; heroes meeting in the field stay to compare genealogies ; the faithful dog is not forgotten among those who recognize Odysseus on his return. We are not only told what things are, but also how they have come to be what they are. The interest is excited by a number of successive strokes, as it were ; and though the end is never left out of sight, it is often not the main object of the moment. Of all this the drama is the reverse. The scene is presented to the eye, so that description is entirely out of place, except in reference to occurrences which cannot take place on the stage, an epic element occupying a considerable place in tragedy. The dramatic poet omits many details, being careful only that the scenes which follow each other on the stage shall be intelligibly connected. The probability of the incidents and the past history of the characters is nothing to him. His work does

not admit of breaks or pauses; the action gathers round a central point, and cannot leave off till it is done. On the other hand, his work must not run out to such lengths that the spectator cannot comprehend the whole. Hence concentration and compression are as necessary to the drama as development to the Epos. The dramatic poet is also bound by conditions of time and place, which are of no importance to the epic poet, who can transport the reader hither and thither as he will. His characters must interpret themselves, for the poet cannot come between them and the audience. Again, the Epos is concerned with the far past, and takes no thought of the present; the dramatist only goes to the past for 'myths,' in which he may embody the thought of the present. The Epos teaches by ideals, bringing before us a race of heroes, with whom the gods themselves were not ashamed to mingle; a race, of which after generations are only a poor and debased copy: it is the poetry of faith and wonder. The drama teaches by contrast; it exhibits man as contending with supernatural forces, or with his own passions; opens up deep questions of the moral guidance of the world and the final destiny of man. It is the poetry of thought and criticism; and the spectator turns away from the exhibition with mingled fear and sympathy, and a certain awful sense of the mystery of life.

IV.

In historical times epic poems were recited throughout Greece by the Rhapsodes (*ῥάπται φῶδι*). At first such recitations were probably held at any time or place where an audience could be gathered together. Afterwards they formed part of the public festivals, as, for instance, at Sicyon (Hdt. 4. 67), at Epidaurus (Plato, *Ion* 530), and

sought by the dramatists in the epic poets ; and, allowing for difference of metre and dialect, the language of the tragedians is Homeric to a very large extent. But while the Epos uses one metre, and one only (the hexameter, the most solemn and stable of all metres), the drama employs two wholly distinct kinds of metre — (1) the iambic (the most prosaic of metres), in which the dialogue was composed ; (2) the lyric, in which the choric parts were sung to some accompaniment of music. A more vital difference lies in the fact that the Epos is narrative, the Drama representative ; in the one the story is told, in the other it is acted. This allows the epic poet to diversify his theme with all kinds of episodes and descriptions — nay, he must describe what he would have us see, for we cannot see it for ourselves. The thread which binds together the various parts of his work is elastic. He lingers round objects, even when only remotely connected with the main thesis ; a sceptre has its history ; heroes meeting in the field stay to compare genealogies ; the faithful dog is not forgotten among those who recognize Odysseus on his return. We are not only told what things are, but also how they have come to be what they are. The interest is excited by a number of successive strokes, as it were ; and though the end is never left out of sight, it is often not the main object of the moment. Of all this the drama is the reverse. The scene is presented to the eye, so that description is entirely out of place, except in reference to occurrences which cannot take place on the stage, an epic element occupying a considerable place in tragedy. The dramatic poet omits many details, being careful only that the scenes which follow each other on the stage shall be intelligibly connected. The probability of the incidents and the past history of the characters is nothing to him. His work does

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at Athens during the Panathenaea (Plato, l. c.) The passages recited were shorter or longer as required; whether the whole of such long poems as the Iliad and Odyssey were ever recited at one and the same time we can neither affirm nor deny. The occasion was solemn and dignified. The favour of the presiding deity was sought in a hymn prefixed to the Epos. The rhapsode himself was distinguished by a peculiar dress, at least in the later epochs, wearing a crimson robe when reciting from the Iliad, and a violet robe when reciting from the Odyssey. The poems were delivered in a kind of recitative; but the rhapsode played a short prelude on a cithara (*ἀνεβάλλετο*). This at least was the practice of earlier times; afterwards it seems to have been discontinued, and the rhapsode carried a branch of laurel in the place of the cithara.

In the 'Ion' of Plato we have a picture of one of these rhapsodes. The whole dialogue should be read, but the following extracts may convey a general impression. The interlocutors are Socrates and Ion of Ephesus, the rhapsode.

(P. 530). *Socr.* 'I often envy the profession of a rhapsode, Ion, for you have always to wear fine clothes, and to look as beautiful as you can is a part of your art. Then, again, you are obliged to be continually in the company of many good poets, and especially of Homer, who is the best and most divine of them; and to understand him, and not merely learn his words by rote, is a thing greatly to be envied. And no man can be a rhapsode who does not understand the meaning of the poet. For the rhapsode ought to interpret the mind of the poet to his hearers, and he cannot do this well unless he knows what he means. All this is greatly to be envied.'

Ion. 'That is true, Socrates; and that has certainly been the most troublesome part of my art; and I believe

that I can speak about Homer better than any man; and that neither Metrodorus of Lampsacus, nor Stesimbrotus of Thasos, nor Glaucon, nor any one else that ever was, had as good ideas about Homer as I have, or as many of them. You ought to hear my embellishments of Homer. I think that the Homeridae should give me a golden crown as a reward for them.'

(P. 535). *Socr.* 'I wish you would tell me frankly, Ion, what I am going to ask of you. When you produce the greatest effect upon the spectators in the recitation of some striking passage, such as the apparition of Odysseus leaping forth on the floor, recognized by the suitors and casting his arrows at his feet; or the description of Achilles rushing at Hector, or the sorrows of Andromache, Hecuba, or Priam, are you in your right mind? Are you not carried out of yourself, and does not your soul in an ecstasy seem to be among the persons or places of which she is speaking, whether they are in Ithaca or in Troy, or whatever may be the scene of the poem?'

Ion. 'That proof strikes home to me, Socrates. For I must confess that at the tale of pity my eyes are filled with tears, and when I speak of horrors my hair stands on end and my heart throbs.' (From Prof. Jowett's translation.)

(2) The dramas were acted at the Dionysiac festivals at Athens, more especially at the 'great Dionysia' in the spring, when the more settled weather allowed voyaging, and strangers from all parts were present in the city. The theatre was a large structure, on the south-west slope of the Acropolis, with seats cut out of the native rock, and open to the sky. The chorus, the germ of the drama, was furnished by the state, or rather at the expense of private individuals, who came forward to

discharge public burdens. A number of choruses were trained each year, and contended for a prize. The expense of the chorus, including the dress and maintenance of the persons composing it, the salary of the trainer, and rent of a room for training, was very considerable. Lysias 21, p. 698 *καταστάς δὲ χορηγὸς τραγωδοῖς ἀνήλωσα τριάκοντα μνᾶς*, i. e. about 120*l*, a large sum in those times. If we consider that there were choruses for comedies as well as tragedies, choruses of flute-players, which were more expensive than tragic, and choruses of boys, the assertion that dramatic entertainments had cost Athens as much as wars against the barbarians, though exaggerated, is not mere extravagance of language. In the earlier epochs the poet acted his own plays; afterwards, the stage became a profession, as with us, and actors were hired by the poet, his liberty of choice being subject to the casting of lots. The training of these men was extremely laborious and careful, for they were under the necessity of taking women's parts as well as men's, and as the immense size of the theatre and fixed character of the parts allowed no facial expression, every modulation of feeling was expressed by the voice. The dress of the actors was conventional; and the parts were more particularly distinguished by the use of masks, which also, by some mechanical contrivance, assisted the actor in filling the theatre with his voice. When a poet wished his play to be acted he applied to the archon, who, if the play seemed worthy, 'allotted a chorus.' The training and preparation then commenced, and prizes were allotted after competition to the best plays, the works of the first three poets being considered worthy of reward.

I.

HOMER.

1.

IL. 18. 354-617.

Achilles is at length aroused to take part in the war by the death of his friend Patroclus. His mother Thetis visits Hephaestus in order to obtain armour for her son. The shield is described at length.

Παννύχιοι μὲν ἔπειτα πόδας ταχύν ἀμφ' Ἀχιλλῆα
 Μυρμιδόνες Πάτροκλον ἀνεστενάχοντο γοῶντες·
 Ζεὺς δ' Ἥρην προσέειπε κασιγνήτην ἄλοχόν τε
 ἔπρηξας καὶ ἔπειτα, βοῶπις πότνια Ἥρη,
 ἀνστήσασ' Ἀχιλλῆα πόδας ταχύν· ἦ ρά νυ σείο 5
 ἐξ αὐτῆς ἐγένοντο κερηκομόωντες Ἀχαιοί·

Τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη
 αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
 καὶ μὲν δὴ πού τις μέλλει βροτὸς ἀνδρὶ τελέσσαι,
 ὅσπερ θνητὸς τ' ἐστὶ καὶ οὐ τόσα μῆδεα οἶδεν 10
 πῶς δὴ ἔγωγ', ἣ φημι θεῶν ἔμμεν ἀρίστη,
 ἀμφότερον, γενεῇ τε καὶ οὐνεκα σὴ παράκοιτις
 κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις,
 οὐκ ὄφελον Τρώεσσι κοτεσσαμένη κακὰ ράψαι;

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον· 15
 Ἥφαιστου δ' ἴκανε δόμον Θέτις ἀργυρόπεζα
 ἄφθιτον ἀστερόεντα, μεταπρεπέ' ἀθανάτοισιν,
 χάλκεον, ὃν ῥ' αὐτὸς ποιήσατο κυλλοποδίων.
 τὸν δ' εὖρ' ἰδρώοντα ἐλισσόμενον περὶ φύσας,
 σπείδοντα· τρίποδας γὰρ εἴκοσι πάντας ἔτευχεν 20
 ἐστάμεναι περὶ τοίχον εὐσταθέος μεγάροιο,
 χρύσεια δέ σφ' ὑπὸ κύκλα ἐκάστω πυθμένι θῆκεν,
 ὄφρα οἱ αὐτόματοι θεῖον δυσαΐατ' ἀγῶνα
 ἠδ' αὖτις πρὸς δῶμα νεοΐατο, θαῦμα ιδέσθαι.
 οἱ δ' ἦτοι τόσσον μὲν ἔχον τέλος, οὔατα δ' οὔπω 25
 δαιδάλεα προσέκειτο· τὰ ῥ' ἦρτυε, κόπτε δὲ δεσμούς.
 ὄφρ' ὄγε ταῦτ' ἐπονεῖτο ἰδυίησι πραπίδεςσιν,
 τόφρα οἱ ἐγγύθεν ἦλθε θεὰ Θέτις ἀργυρόπεζα.
 τὴν δὲ ἴδε προμολούσα Χάρις λιπαροκρήδεμνος
 καλῆ, τὴν ὄπυιε περικλυτὸς ἀμφιγυήεις· 30
 ἔν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν
 'τίπτε, Θέτι τανύπεπλε, ἰκάνεις ἡμέτερον δῶ
 αἰδοίη τε φίλη τε; πάρος γε μὲν οὔτι θαμίζεις.
 ἀλλ' ἔπειο προτέρω, ἵνα τοι παρ ξείνια θείω.'
 Ὡς ἄρα φωνήσασα πρόσω ἄγε διὰ θεάων. 35
 τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροῆλου
 καλοῦ δαιδαλέου· ὑπὸ δὲ θρῆνυς ποσὶν ἦεν·
 κέκλετο δ' Ἥφαιστον κλυτοτέχνην εἰπέ τε μῦθον
 'Ἥφαιστε, πρόμολ' ὦδε· Θέτις νύ τι σεῖο χατίζει.'
 τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις 40
 'ἦ ῥά νύ μοι δεινὴ τε καὶ αἰδοίη θεὸς ἔνδον,

ἦ μ' ἐσάωσ', ὅτε μ' ἄλγος ἀφίκετο τῆλε πεσόντα
 μητρὸς ἐμῆς ἰότητι κυνώπιδος, ἦ μ' ἐθέλησεν
 κρύψαι χωλὸν ἔοντα· τὸτ' ἂν πάθον ἄλγεα θυμῶ,
 εἰ μὴ μ' Εὐρυνόμη τε Θέτις θ' ὑπεδέξατο κόλπῳ, 45
 Εὐρυνόμη, θυγάτηρ ἀψορρόου Ὠκεανοῖο.

τῆσι παρ' εἰνάετες χάλκεον δαίδαλα πολλὰ,
 πόρπας τε γναμπτάς θ' ἔλικας κάλυκας τε καὶ ὄρμους
 ἐν σπῆϊ γλαφυρῶ· περὶ δὲ ῥόος Ὠκεανοῖο
 ἀφρῶ μορμύρων ῥέεν ἄσπετος· οὐδέ τις ἄλλος 50
 ἦδεεν οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,
 ἀλλὰ Θέτις τε καὶ Εὐρυνόμη ἴσαν, αἶ μ' ἐσάωσαν.
 ἦ νῦν ἡμέτερον δόμον ἵκει· τῷ με μάλα χρεῶ
 πάντα Θέτι καλλιπλοκάμῳ ζωάγρια τίνειν.
 ἀλλὰ σὺ μὲν νῦν οἱ παράθες ξεινήϊα καλὰ, 55
 ὄφρ' ἂν ἐγὼ φύσας ἀποθείομαι ὄπλα τε πάντα·

Ἡ καὶ ἀπ' ἀκμοθέτοιο πέλωρ αἶητον ἀνέστη
 χωλεύων· ὑπὸ δὲ κνήμαι ῥώνοντο ἀραιαί.
 φύσας μὲν ῥ' ἀπάνευθε τίθει πυρὸς, ὄπλα τε πάντα
 λάρνακ' ἐς ἀργυρέην συλλέξατο, τοῖς ἐπονεῖτο 60
 σπόγγῳ δ' ἀμφὶ πρόσωπα καὶ ἄμφω χεῖρ' ἀπομόργνυ
 αὐχένα τε στιβαρὸν καὶ στήθεα λαχνήεντα,
 δῦ δὲ χιτῶν', ἔλε δὲ σκῆπτρον παχὺν, βῆ δὲ θύραζε
 χωλεύων· ὑπὸ δ' ἀμφίπολοι ῥώνοντο ἄνακτι
 χρούσειαι, ζῶησι νεήνισιν εἰοικυῖαι. 65

τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδὴ
 καὶ σθένος, ἀθανάτων δὲ θεῶν ἄπο ἔργα ἴσασιν.
 αἰ μὲν ὕπαιθα ἄνακτος ἐποίπνυον· αὐτὰρ ὁ ἔρρων

πλησίον, ἔνθα Θέτις περ, ἐπὶ θρόνου ἶξε φαινοῦ,
 ἔν τ' ἄρα οἱ φῦ χειρὶ ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν 70

‘τίπτε, Θέτι ταnúπεπλε, ἰκάνεις ἡμέτερον δῶ
 αἰδοίη τε φίλη τε; πάρος γε μὲν οὔτι θαμίζεις.
 αὔδα ὃ τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,
 εἰ δύναμαι τελέσαι γε καὶ εἰ τετελεσμένον ἐστίν.’

Τὸν δ' ἡμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα 75

‘Ἥφαιστ', ἧ ἄρα δὴ τις, ὄσαι θεαί' εἰς' ἐν Ὀλύμπῳ,
 τοσσάδ' ἐνὶ φρεσὶν ἧσιν ἀνέσχετο κήδεα λυγρὰ,
 ὄσσ' ἐμοὶ ἐκ πασέων Κρονίδης Ζεὺς ἄλγ' ἔδωκεν;
 ἐκ μὲν μ' ἀλλάων ἀλιάων ἀνδρὶ δάμασσαν,

Αἰακίδῃ Πηληϊ, καὶ ἔτλην ἀνέρος εὐνήν 80

πολλὰ μάλ' οὐκ ἐθέλουσα. ὁ μὲν δὲ γήραϊ λυγρῷ
 κεῖται ἐνὶ μεγάροις ἀρημένος, ἄλλα δέ μοι νῦν

υἴον ἐπεὶ μοι δῶκε γενέσθαι τε τραφέμεν τε,

ἔξοχον ἠρώων· ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος·

τὸν μὲν ἐγὼ θρέψασα φυτὸν ὥς γουνοῦ ἀλωῆς, 85

νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἶσω

Τρωσὶ μαχησόμενον· τὸν δ' οὐχ ὑποδέξομαι αὐτίς

οἴκαδε νοστήσαντα, δόμον Πηληϊῶν εἶσω.

ὄφρα δέ μοι ζῶει καὶ ὄρα φάος ἡελίοιο,

ἄχνηται, οὐδέ τί οἱ δύναμαι χραισμῆσαι ἰούσα. 90

κούρην ἦν ἄρα οἱ γέρας ἔξελον υἱες Ἀχαιῶν,

τὴν ἄψ' ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων.

ἦτοι ὁ τῆς ἀχέων φρένας ἔφθιεν· αὐτὰρ Ἀχαιοὺς

Τρῶες ἐπὶ πρύμνησιν εἴειλεον, οὐδὲ θύραζε

εἶων ἐξίεναι. τὸν δὲ λίσσοντο γέροντες 95

Ἄργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὀνόμαζον.
 ἔνθ' αὐτὸς μὲν ἔπειτ' ἠναινετο λοιγὸν ἀμῦναι,
 αὐτὰρ ὁ Πάτροκλον περὶ μὲν τὰ ἅ τεύχεα ἔσσειν,
 πέμπε δέ μιν πόλεμόνδε, πολὺν δ' ἅμα λαὸν ὄπασσεν.
 πᾶν δ' ἡμαρ μάρναντο περὶ Σκαιῆσι πύλῃσιν· 100
 καὶ νῦ κεν αὐτῆμαρ πόλιν ἔπραθον, εἰ μὴ Ἄπόλλων
 πολλὰ κακὰ ρέξαντα Μενoitίου ἄλκιμον υἱὸν
 ἕκταν' ἐνὶ προμάχοισι καὶ Ἔκτορι κῦδος ἔδωκεν.
 τοῦνεκα νῦν τὰ σὰ γούναθ' ἰκάνομαι, αἶ κ' ἐθέλησθα
 νιεῖ ἐμῷ ὠκυμόρῳ δόμεν ἀσπίδα καὶ τρυφάλειαν 105
 καὶ καλὰς κνημίδας, ἐπισφυρίοις ἀραρυίας,
 καὶ θώραχ'· ὃ γὰρ ἦν οἱ, ἀπώλεσε πιστὸς ἑταῖρος
 Τρωσὶ δαμείσ· ὁ δὲ κείται ἐπὶ χθονὶ θυμὸν ἀχέων.'

Τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς ἀμφιγυήεις
 'θάρσει· μὴ τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων. 110
 αἶ γάρ μιν θανάτοιο δυσηχέος ὦδε δυναίμην
 νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἰκάνοι,
 ὡς οἱ τεύχεα καλὰ παρέσσεται, οἷά τις αὐτε
 ἀνθρώπων πολέων θαυμάσσεται, ὅς κεν ἴδηται.'

ἌΩς εἰπὼν τὴν μὲν λίπεν αὐτοῦ, βῆ δ' ἐπὶ φύσας, 115
 τὰς δ' ἐς πῦρ ἔτρεψε, κέλευσέ τε ἐργάζεσθαι.
 φύσαι δ' ἐν χοάνοισιν εἴκοσι πᾶσαι ἐφύσων,
 παντοίην εὐπρηστον αὐτμὴν ἕξανιεῖσαι,
 ἄλλοτε μὲν σπεύδοντι παρέμμεναι, ἄλλοτε δ' αὐτε,
 ὅππως Ἡφαιστός τ' ἐθέλοι καὶ ἔργον ἄνοιτο. 120
 χαλκὸν δ' ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε
 καὶ χρυσὸν τιμῆντα καὶ ἄργυρον· αὐτὰρ ἔπειτα

θῆκεν ἐν ἄκμοθέτῳ μέγαν ἄκμονα, γέντο δὲ χειρὶ
 ραιστῆρα κρατερὴν, ἐτέρηφι δὲ γέντο πυράγρην.

Ποίει δὲ πρώτιστα σάκος μέγα τε στιβαρόν τε 125
 πάντοσε δαιδάλλων, περὶ δ' ἄντυγα βάλλε φαεινὴν,
 τρίπλακα μαρμαρέην, ἐκ δ' ἀργύρεον τελαμῶνα.
 πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ
 ποίει δαίδαλα πολλὰ ἰδύησι πραπίδεςσιν.

Ἐν μὲν γαίαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ
 θάλασσαν, 130

ἠελιόν τ' ἀκάμαντα σελήνην τε πλήθουσιν,
 ἐν δὲ τὰ τείρεα πάντα, τὰ τ' οὐρανὸς ἐστεφάνωται,
 Πληϊάδας θ' Ἰάδας τε, τό τε σθένος Ὠρίωνος
 Ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν,
 ἧτ' αὐτοῦ στρέφεται καὶ τ' Ὠρίωνα δοκεύει, 135
 οἷη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.

Ἐν δὲ δῦω ποίησε πόλεις μερόπων ἀνθρώπων
 καλὰς. ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπίνας τε,
 νύμφας δ' ἐκ θαλάμων δαΐδων ὑπο λαμπομενάων
 ἠγίνεον ἀνὰ ἄστρῳ, πολὺς δ' ὑμέναιος ὀρώρει· 140
 κῶροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν
 αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες
 ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη.
 λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος
 ὠρώρει, δύο δ' ἄνδρες ἐνείκεον εἵνεκα ποιηῆς 145
 ἀνδρὸς ἀποφθιμένου· ὁ μὲν εὐχετο πάντ' ἀποδοῦναι,
 δῆμψ πιφαύσκων, ὁ δ' ἀναίνετο μηδὲν ἐλέσθαι·
 ἄμφω δ' ἰέσθην ἐπὶ ἱστορι πείραρ ἐλέσθαι.

λαοὶ δ' ἀμφοτέροισιν ἐπήπυον, ἀμφὶς ἀρωγοί·
 κήρυκες δ' ἄρα λαὸν ἐρήτυον· οἱ δὲ γέροντες 150
 εἶατ' ἐπὶ ζεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ,
 σκῆπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἠεροφώνων·
 τοῖσιν ἔπειτ' ἤϊσσον, ἀμοιβηδὶς δὲ δικάζον.
 κεῖτο δ' ἄρ' ἐν μέσσοισι δύο χρυσοῖο τάλαντα,
 τῷ δόμεν ὃς μετὰ τοῖσι δίκην ἰθύντατα εἴποι. 155

Τὴν δ' ἐτέρην πόλιν ἀμφὶ δύο στρατοὶ εἶατο λαῶν
 τεύχεσι λαμπόμενοι. δίχα δὲ σφισιν ἦνδανε βουλή,
 ἢ διαπραθέειν ἢ ἄνδιχα πάντα δάσασθαι,
 κτῆσιν ὄσσην πτολίεθρον ἐπήρατον ἐντὸς ἔεργοι·
 οἱ δ' οὐπω πείθοντο, λόχῳ δ' ὑπεθωρήσσοντο. 160
 τείχος μὲν ῥ' ἄλοχοί τε φίλαι καὶ νήπια τέκνα
 ῥύατ' ἐφεσταότες, μετὰ δ' ἀνέρες οὓς ἔχε γῆρας·
 οἱ δ' ἴσαν· ἦρχε δ' ἄρα σφιν Ἄρης καὶ Παλλὰς Ἀθήνη,
 ἄμφω χρυσεῖω, χρύσεια δὲ εἴματα ἔσθην,
 καλῶ καὶ μεγάλῳ σὺν τεύχεσιν, ὥστε θεῶ περ, 165
 ἀμφὶς ἀριζήλω· λαοὶ δ' ὑπ' ὀλίζονες ἦσαν.
 οἱ δ' ὄτε δὴ ῥ' ἴκανον ὄθι σφίσιν εἶκε λοχῆσαι,
 ἐν ποταμῷ, ὄθι τ' ἀρδμὸς ἔην πάντεσσι βοτοῖσιν,
 ἔνθ' ἄρα τοίγ' ἴζοντ' εἰλυμένοι αἴθοπι χαλκῷ.
 τοῖσι δ' ἔπειτ' ἀπάνευθε δύο σκοποὶ εἶατο λαῶν, 170
 δέγμενοι ὀππότε μῆλα ἰδοῖατο καὶ ἔλικας βουῖς.
 οἱ δὲ τάχα προγένοντο, δύο δ' ἅμ' ἔποντο νομῆες
 τερπόμενοι σύριγξι· δόλον δ' οὔτι προνόησαν.
 οἱ μὲν τὰ προϊδόντες ἐπέδραμον, ὦκα δ' ἔπειτα
 τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πῶεα καλὰ· 175

ἀργενῶν οἴων, κτεῖνον δ' ἐπὶ μηλοβοτῆρας.
οἱ δ' ὡς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσὶν
εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων
βάντες ἀερσιπόδων μετεκίαθον, αἴψα δ' ἴκοντο.
στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ' ὄχθας,
βάλλον δ' ἀλλήλους χαλκήρεσιν ἐγχείησιν. 181
ἐν δ' Ἔρις, ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' ὀλοή Κῆρ,
ἄλλον ζῶν ἔχουσα νεούτατον, ἄλλον ἄουτον,
ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖιν·
εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν. 185
ὀμίλειον δ' ὥστε ζωὸν βροτοὶ ἠδ' ἐμάχοντο,
νεκρούς τ' ἀλλήλων ἔρουν κατατεθνηῶτας.

Ἐν δ' ἐτίθει νειὸν μαλακὴν, πείριαν ἄρουραν,
εὐρείαν τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῇ
ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα. 190
οἱ δ' ὀπότε στρέψαντες ἰκοῖατο τέλος ἀρούρης,
τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιηδέος οἴνου
δόσκεν ἀνὴρ ἐπιών· τοὶ δὲ στρέψασκον ἀν' ὄγμους,
ἰέμενοι νειοῖο βαθείης τέλος ἰκέσθαι.
ἠ δὲ μελαίνεται ὄπισθεν, ἀρηρομένη δὲ ἐφέκει, 195
χρυσείη περ εὐῶσα· τὸ δὲ περὶ θαῦμα τέτυκτο.

Ἐν δ' ἐτίθει τέμενος βαθυλήϊον· ἔνθα δ' ἔριθοι
ἡμῶν ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες.
δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτριμα πίπτον ἔραζε,
ἄλλα δ' ἀμαλλοδετῆρες ἐν ἔλλεδανοῖσι δέοντο. 200
τρεις δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ ὄπισθεν
παῖδες δραγμαεύοντες, ἐν ἀγκαλίδεσσι φέροντες,

ἀσπερχές πάρεχον· βασιλεύς δ' ἐν τοῖσι σιωπῇ
 σκῆπτρον ἔχων ἐστήκει ἐπ' ὄγμου γηθόσυνος κῆρ.
 κήρυκες δ' ἀπάνευθεν ὑπὸ δρυὶ δαίτα πένοντο, 205
 βούν δ' ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες
 δεῖπνον ἐρίθουσιν λεύκ' ἄλφιτα πολλὰ πάλυνον.

Ἐν δ' ἐτίθει σταφυλῆσι μέγα βρίθουσαν ἀλῶν
 καλὴν χρυσεῖν· μέλανες δ' ἀνὰ βότρυνες ἦσαν,
 ἐστήκει δὲ κάμαξι διαμπερές ἀργυρέησιν. 210
 ἀμφὶ δὲ κυανέην κάπετον, περὶ δ' ἔρκος ἔλασσεν
 κασσιτέρον· μία δ' οἴη ἀταρπιτὸς ἦεν ἐπ' αὐτῆν,
 τῇ νίσσοντο φορῆς, ὅτε τρυγώφεν ἀλῶν.
 παρθενικαὶ δὲ καὶ ἠῖθεοι ἀταλὰ φρονέοντες
 πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπὸν. 215
 τοῖσιν δ' ἐν μέσσοισι παῖς φόρμιγγι λιγείῃ
 ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν αἶειδεν
 λεπταλέῃ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ
 μολπῇ τ' ἰγυμῶ τε ποσὶ σκαίροντες ἔποντο.

Ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων· 220
 αἱ δὲ βόες χρυσοῖο τετεύχματο κασσιτέρου τε,
 μυκηθμῶ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε
 παρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δονακῆα.
 χρύσειοι δὲ νομῆες ἄμ' ἐστιχώωντο βόεσσιν
 τέσσαρες, ἐννέα δὲ σφι κύνες πόδας ἀργοὶ ἔποντο. 225
 σμερδαλέω δὲ λέοντε δὴ ἐν πρώτῃσι βόεσσιν
 ταῦρον ἐρύγμηλον ἐχέτην· ὁ δὲ μακρὰ μεμυκῶς
 ἔλκετο· τὸν δὲ κύνες μετεκίαθον ἠδ' αἰζηοί.
 τῶ μὲν ἀναρρήξαντε βοὸς μεγάλοιο βοεῖην

ἔγκατα καὶ μέλαν αἶμα λαφύσσετον· οἱ δὲ νομῆες 230
αὐτως ἐνδίσαν ταχέας κύνας ὀτρύνοντες.

οἱ δ' ἦτοι δακέειν μὲν ἀπετρωπῶντο λεόντων,
ιστάμενοι δὲ μάλ' ἐγγύς ὑλάκτεον ἕκ τ' ἀλέοντο.

Ἐν δὲ νομὸν ποίησε περικλυτὸς ἀμφιγυήεις,
ἐν καλῇ βήσση, μέγαν οἰῶν ἀργεννάων, 235
σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκούς.

Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς ἀμφιγυήεις,
τῷ ἴκελον οἰόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ
Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ.
ἔνθα μὲν ἠΐθεοι καὶ παρθένοι ἀλφεισίβοιαι 240

ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.
τῶν δ' αἱ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας
εἶατ' εὐνήτους, ἦκα στίλβοντας ἐλαίῳ·
καὶ ῥ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων. 245

οἱ δ' ὅτε μὲν θρέξασκον ἐπισταμένοιισι πόδεσσιν
ρεῖα μάλ', ὡς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν
ἐζόμενος κεραμεὺς πειρήσεται, αἶ κε θέησιν·
ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν.
πολλὸς δ' ἱμερόεντα χορὸν περίσταθ' ὄμιλος 250
τερπόμενοι· μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδὸς
φορμίζων· δοιῶ δὲ κυβιστητῆρε κατ' αὐτοὺς
μολπῆς ἐξάρχοντος ἐδίνεον κατὰ μέσσοις.

Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὠκεανοῖο
ἄντυγα πὰρ πυμάτην σάκεος πύκα ποιητοῖο. 255

Αὐτὰρ ἐπειδὴ τεύξε σάκος μέγα τε στιβαρόν τε,

τεῦξ' ἄρα οἱ θώρηκα φαεινότερον πυρὸς ἀνγῆς,
 τεῦξε δέ οἱ κόρυθα βριαρὴν κροτάφοις ἀραρυῖαν,
 καλὴν δαιδαλέην, ἐπὶ δὲ χρύσειον λόφον ἤκεν,
 τεῦξε δέ οἱ κνημίδας ἑανοῦ κασσιτέροιο. 260

Αὐτὰρ ἐπεὶ πάνθ' ὄπλα κάμε κλυτὸς ἀμφιγυήεις,
 μητρὸς Ἀχιλλῆος θῆκε προπάροιθεν αἴερας.
 ἦ δ' ἴρηξ ὡς ἄλτο κατ' Οὐλύμπου νιφόεντος,
 τεύχεα μαρμαίροντα παρ' Ἡφαίστοιο φέρουσα.

2.

OD. 14. 199-456.

Odysseus has returned home to Ithaca from Troy, unknown to all, and is now in the hut of the swineherd Eumaeus, on his own estate. To prevent recognition he tells a feigned story of himself; but asserts that Odysseus will surely return home. The swineherd entertains him.

Ἐκ μὲν Κρητῶν γένος εὖχομαι εὐρείων,
 ἀνέρος ἀφνειοῦ παῖς· πολλοὶ δὲ καὶ ἄλλοι
 υἱέες ἐν μεγάρῳ ἡμὲν τράφεν ἢ δ' ἐγένοντο
 γνήσιοι ἐξ ἀλόχου· ἐμὲ δ' ὠνητὴ τέκε μήτηρ
 παλλακίς, ἀλλὰ με ἴσον ἰθαιγενέεσσιν ἐτίμα 5
 Κάστρω Ὑλακίδης, τοῦ ἐγὼ γένος εὖχομαι εἶναι·
 ὅς τόντ' ἐνὶ Κρήτεσσι θεὸς ὡς τίετο δῆμψ
 ὄλβψ τε πλούτψ τε καὶ υἰάσι κυδαλίμοισιν.

ἀλλ' ἤτοι τὸν Κῆρες ἔβαν θανάτοιο φέρουσαι
 εἰς Ἀΐδαο δόμους· τοὶ δὲ ζῶν ἑδάσαντο 10
 παῖδες ὑπέρθυμοι καὶ ἐπὶ κλήρους ἐβάλοντο,
 αὐτὰρ ἐμοὶ μάλα παῦρα δόσαν καὶ οἰκί' ἔνειμαν.
 ἠγαγόμενην δὲ γυναῖκα πολυκλήρων ἀνθρώπων
 εἶνεκ' ἐμῆς ἀρετῆς, ἐπεὶ οὐκ ἀποφώλιος ἦα
 οὐδὲ φυγοπτόλεμος· νῦν δ' ἤδη πάντα λέλοιπεν· 15
 ἀλλ' ἔμπης καλάμην γέ σ' οἶομαι εἰσορόωντα
 γιγνώσκειν· ἦ γάρ με δύη ἔχει ἤλιθα πολλή.
 ἦ μὲν δὴ θάρσος μοι Ἄρης τ' ἔδοσαν καὶ Ἀθήνη
 καὶ ῥήξηνορίην· ὁπότε κρίνοιμι λόχονδε
 ἄνδρας ἀριστήας, κακὰ δυσμενέεσσι φυτεύων, 20
 οὔποτε μοι θάνατον προτιόσσετο θυμὸς ἀγῆνωρ,
 ἀλλὰ πολὺν πρῶτιστος ἐπάλμενος ἔγχει ἔλεσκον
 ἀνδρῶν δυσμενέων ὃ τέ μοι εἴξειε πόδεσσιν.
 τοῖος ἔ' ἐν πολέμῳ· ἔργον δέ μοι οὐ φίλον ἔσκεν
 οὐδ' οἰκωφελίη, ἦτε τρέφει ἀγλαὰ τέκνα, 25
 ἀλλὰ μοι αἰεὶ νῆες ἐπήρετμοι φίλαι ἦσαν
 καὶ πόλεμοι καὶ ἄκοντες εὐξέστοι καὶ οἰστοὶ,
 λυγρὰ, τὰ τ' ἄλλοισὶν γε καταριγηλὰ πέλονται.
 αὐτὰρ ἐμοὶ τὰ φίλ' ἔσκε τὰ που θεὸς ἐν φρεσὶ θῆκεν·
 ἄλλος γάρ τ' ἄλλοισιν ἀνὴρ ἐπιτέρπεται ἔργοις. 30
 πρὶν μὲν γὰρ Τροίης ἐπιβήμεναι υἱὰς Ἀχαιῶν
 εἰνάκεις ἀνδράσιν ἠρξα καὶ ὠκυπόροισι νέεσσιν
 ἄνδρας ἐς ἀλλοδαποὺς, καὶ μοι μάλα τύγχανε πολλά·
 τῶν ἐξαιρεύμην μενοεικέα, πολλὰ δ' ὀπίσσω
 λάγχανον· αἶψα δὲ οἶκος ὀφέλλετο, καὶ ῥα ἔπειτα 35

δεινός τ' αἰδοῖός τε μετὰ Κρήτεσσι τετύγμην.
 ἀλλ' ὅτε δὴ τὴν γε στυγερὴν ὁδὸν εὐρύσπα Ζεὺς
 ἐφράσαθ', ἢ πολλῶν ἀνδρῶν ὑπὸ γούνατ' ἔλυσεν,
 δὴ τότε ἔμ' ἤνωγον καὶ ἀγακλυτὸν Ἰδομευῆα
 νήεσσ' ἠγήσασθαι ἐς Ἴλιον· οὐδέ τι μῆχος 40
 ἦεν ἀνήνασθαι, χαλεπὴ δ' ἔχε δήμου φῆμις.
 ἔνθα μὲν εἰνάετες πολεμίζομεν υἱες Ἀχαιῶν,
 τῷ δεκάτῳ δὲ πόλιν Πριάμου πέρσαντες ἔβημεν
 οἴκαδε σὺν νήεσσι, θεὸς δ' ἐκέδασεν Ἀχαιοὺς.
 αὐτὰρ ἐμοὶ δειλῶ κακὰ μῆδετο μητίετα Ζεὺς· 45
 μῆνα γὰρ οἶον ἔμεινα τεταρπόμενος τεκέεσσιν
 κουριδίῃ τ' ἀλόχῳ καὶ κτήμασιν· αὐτὰρ ἔπειτα
 Αἴγυπτόνδε με θυμὸς ἀνώγει ναυτίλλεσθαι,
 νῆας εὖ στείλαντα σὺν ἀντιθέοις ἐτάροισιν.
 ἐννέα νῆας στείλα, θοῶς δ' ἔσαγείρατο λαός. 50
 ἐξῆμαρ μὲν ἔπειτα ἐμοὶ ἐρίηρες ἐταῖροι
 δαίνυντ'· αὐτὰρ ἐγὼν ἱερῆῖα πολλὰ παρείχον
 θεοῖσιν τε ρέζειν αὐτοῖσί τε δαῖτα πένεσθαι.
 ἐβδομάτῃ δ' ἀναβάντες ἀπὸ Κρήτης εὐρείης
 ἐπλέομεν Βορρῆ ἀνέμῳ ἀκραεῖ καλῷ 55
 ῥηϊδίῳ, ὡσεὶ τε κατὰ ῥόον· οὐδέ τις οὖν μοι
 νηῶν πημάνθη, ἀλλ' ἀσκηθέες καὶ ἄνουσοι
 ἦμεθα, τὰς δ' ἄνεμός τε κυβερνήται τ' ἴθυνον.
 πεμπταῖοι δ' Αἴγυπτον εὐρρείτην ἰκόμεσθα,
 στήσα δ' ἐν Αἰγύπτῳ ποταμῷ νέας ἀμφιελίσσας. 60
 ἔνθ' ἦτοι μὲν ἐγὼ κελόμην ἐρίηρας ἐταίρους
 αὐτοῦ πὰρ νήεσσι μένειν καὶ νῆας ἔρυσθαι,

ὀπτῆρας δὲ κατὰ σκοπιάς ὄτρυνα νέεσθαι·
 οἱ δ' ὕβρει εἴξαντες, ἐπισπόμενοι μένει σφῶ,
 αἶψα μάλ' Αἰγυπτίων ἀνδρῶν περικαλλέας ἀγρούς 65
 πόρθεον, ἐκ δὲ γυναῖκας ἄγον καὶ νήπια τέκνα,
 αὐτούς τ' ἔκτεινον· τάχα δ' ἐς πόλιν ἵκετ' αὐτή.
 οἱ δὲ βοῆς αἶοντες ἄμ' ἠοὶ φαινομένηφιν
 ἦλθον· πλῆτο δὲ πᾶν πεδίον πεζῶν τε καὶ ἵππων
 χαλκοῦ τε στεροκῆς· ἐν δὲ Ζεὺς τερπικέρανος 70
 φύζαν ἐμοῖς ἐτάροισι κακὴν βάλεν, οὐδέ τις ἔτλη
 μείναι ἐναντίβιον· περὶ γὰρ κακὰ πάντοθεν ἔσθη.
 ἔνθ' ἡμέων πολλοὺς μὲν ἀπέκτανον ὀξείῃ χαλκῶ,
 τοὺς δ' ἄναγον ζωούς, σφίσιν ἐργάζεσθαι ἀνάγκη.
 αὐτὰρ ἐμοὶ Ζεὺς αὐτὸς ἐνὶ φρεσὶν ὦδε νόημα 75
 ποίησ'—ὡς ὄφελον θανέειν καὶ πότμον ἐπισπεῖν
 αὐτοῦ ἐν Αἰγύπτῳ· ἔτι γάρ νύ με πῆμ' ὑπέδεκτο—
 αὐτίκ' ἀπὸ κρατὸς κυνέην εὐτυκτον ἔθηκα
 καὶ σάκος ὤμοιιν, δόρυ δ' ἔκβαλον ἔκτοσε χειρός·
 αὐτὰρ ἐγὼ βασιλῆος ἐναντίον ἦλυθον ἵππων 80
 καὶ κύσα γούναθ' ἐλών· ὁ δ' ἐρύσατο καὶ μ' ἐλέησεν,
 ἐς δίφρον δέ μ' ἔσας ἄγεν οἴκαδε δάκρυ χέοντα.
 ἦ μὲν μοι μάλα πολλοὶ ἐπήϊσσον μελήσιν,
 ἰέμενοι κτεῖναι—δὴ γὰρ κεχολώατο λῆν—
 ἀλλ' ἀπὸ κείνος ἔρυκε, Διὸς δ' ὠπίζετο μῆνιν 85
 ξεινίου, ὅς τε μάλιστα νεμεσσᾶται κακὰ ἔργα.
 ἔνθα μὲν ἐπτάετες μένον αὐτόθι, πολλὰ δ' ἄγειρα
 χρήματ' ἀν' Αἰγυπτίους ἀνδρας· δίδοσαν γὰρ ἅπαντες.
 ἀλλ' ὅτε δὴ ὀγδόατόν μοι ἐπιπλόμενον ἔτος ἦλθεν,

δὴ τότε Φοῖνιξ ἦλθεν ἀνήρ ἁπατήλια εἰδῶς, 90
 τρώκτης, ὃς δὴ πολλὰ κάκ' ἀνθρώποισιν ἑώργει·
 ὃς μ' ἄγε παρπεπιθῶν ἦσι φρεσίν, ὄφρ' ἰκόμεσθα
 Φοινίκην, ὅθι τοῦγε δόμοι καὶ κτήματ' ἔκειτο.
 ἔνθα παρ' αὐτῷ μείνα τελεσφόρον εἰς ἐνιαυτόν.
 ἀλλ' ὅτε δὴ μῆνές τε καὶ ἡμέραι ἐξετελεύнто 95
 ἄψ περιτελλομένου ἔτεος καὶ ἐπήλυθον ὦραι,
 εἰς Λιβύην μ' ἐπὶ νηὸς ἐέσσατο ποντοπόροιο
 ψεύδεα βουλεύσας, ἵνα οἱ σὺν φόρτον ἄγοιμι,
 κείθι δέ μ' ὡς περάσειε καὶ ἄσπετον ὦνον ἔλοιτο.
 τῷ ἐπόμην ἐπὶ νηὸς, οἰόμενός περ, ἀνάγκη. 100
 ἢ δ' ἔθεεν Βορέη ἀνέμῳ ἀκραεῖ καλῷ,
 μέσσον ὑπὲρ Κρήτης· Ζεὺς δέ σφισι μῆδετ' ὄλεθρον.
 ἄλλ' ὅτε δὴ Κρήτην μὲν ἐλείπομεν, οὐδὲ τις ἄλλη
 φαίνετο γαίᾳων, ἀλλ' οὐρανὸς ἠδὲ θάλασσα,
 δὴ τότε κυανέην νεφέλην ἔστησε Κρονίων 105
 νηὸς ὑπὲρ γλαφυρῆς, ἤχλυσε δὲ πόντος ὑπ' αὐτῆς.
 Ζεὺς δ' ἄμυδις βρόντησε καὶ ἔμβαλε νηὶ κεραυνόν·
 ἢ δ' ἐλελίχθη πᾶσα Διὸς πληγείσα κεραυνῷ,
 ἐν δὲ θεοῖου πλήτο· πέσον δ' ἐκ νηὸς ἅπαντες.
 οἱ δὲ κορώνησιν ἵκελοι περὶ νῆα μέλαιναν 110
 κύμασιν ἐμφορέοντο· θεὸς δ' ἀποαίνυτο νόστον.
 αὐτὰρ ἐμοὶ Ζεὺς αὐτὸς, ἔχοντί περ ἄλγεα θυμῷ,
 ἰστὸν ἀμαιμάκετον νηὸς κυανοπρώροιο
 ἐν χείρεσσιν ἔθηκεν, ὅπως ἔτι πῆμα φύγοιμι.
 τῷ ῥα περιπλεχθεὶς φερόμην ὀλοοῖς ἀνέμοισιν. 115
 ἐννήμαρ φερόμην, δεκάτῃ δέ με νυκτὶ μελαίνῃ

γαίῃ Θεσπρωτῶν πέλασεν μέγα κῦμα κυλίνδον.
 ἔνθα με Θεσπρωτῶν βασιλεὺς ἐκομίσσατο Φεΐδων
 ἦρως ἀπριάτην· τοῦ γὰρ φίλος υἱὸς ἐπελθὼν
 αἶθρῳ καὶ καμάτῳ δεδμημένον ἦγεν ἐς οἶκον, 120
 χειρὸς ἀναστήσας, ὄφρ' ἴκετο δώματα πατρός·
 ἀμφὶ δέ με χλαϊνάν τε χιτῶνά τε εἴματα ἔσσειεν.
 ἔνθ' Ὀδυσῆος ἐγὼ πυθόμην· κείνος γὰρ ἔφασκεν
 ξεινίσαι ἠδὲ φιλήσαι ἰόντ' ἐς πατρίδα γαίαν,
 καὶ μοι κτήματ' ἔδειξεν ὅσα ξυναγείρατ' Ὀδυσσεὺς,
 χαλκόν τε χρυσόν τε πολύκιμητόν τε σίδηρον. 126
 καὶ νύ κεν ἐς δεκάτην γενεὴν ἕτερόν γ' ἔτι βόσκοι·
 τόσσα οἱ ἐν μεγάροις κειμήλια κείτο ἄνακτος.
 τὸν δ' ἐς Δωδώνην φάτο βήμεναι, ὕφρα θεοῖο
 ἐκ δρυὸς ὑψικόμοιο Διὸς βουλήν ἐπακούσαι, 130
 ὄππως νοστήσῃ Ἰθάκης ἐς πῖονα δῆμον
 ἦδη δὴν ἀπεῶν, ἢ ἀμφαδὸν ἢ κρυφιδόν.
 ὤμοσε δὲ πρὸς ἔμ' αὐτὸν, ἀποσπένδων ἐνὶ οἴκῳ,
 νῆα κατειρύσθαι καὶ ἐπαρτέας ἔμμεν ἑταίρους,
 οἳ δὴ μιν πέμψουσι φίλην ἐς πατρίδα γαίαν. 135
 ἀλλ' ἐμὲ πρὶν ἀπέπεμψε· τύχησε γὰρ ἐρχομένη νηὺς
 ἀνδρῶν Θεσπρωτῶν ἐς Δουλίχιον πολύπυρον.
 ἔνθ' ὁ γε μ' ἠνώγει πέμψαι βασιλῆϊ Ἀκάστῳ
 ἐνδυκέως· τοῖσιν δὲ κακὴ φρεσὶν ἦνδανε βουλή 139
 ἀμφ' ἐμοί, ὄφρ' ἔτι πάγχυ δύης ἐπὶ πῆμα γενοίμην.
 ἀλλ' ὅτε γαίης πολλὸν ἀπέπλω ποντοπόρος νηὺς,
 αὐτίκα δούλιον ἤμαρ ἐμοὶ περιμηχανόωντο.
 ἐκ μὲν με χλαϊνάν τε χιτῶνά τε εἴματ' ἔδυσαν,

ἀμφὶ δέ μοι ῥάκος ἄλλο κακὸν βάλον ἠδὲ χιτῶνα,
 ῥωγαλέα, τὰ καὶ αὐτὸς ἐν ὀφθαλμοῖσιν ὄρηαι· 145
 ἐσπέριοι δ' Ἰθάκης εὐδειέλου ἔργ' ἀφίκοντο.
 ἔνθ' ἐμὲ μὲν κατέδησαν εὖσσέλμῳ ἐνὶ νηϊ
 ὄπλῳ εὖστρεφεῖ στερεῶς, αὐτοὶ δ' ἀποβάντες
 ἐσσυμένως παρὰ θίνα θαλάσσης δόρπον ἔλοντο.
 αὐτὰρ ἐμοὶ δεσμὸν μὲν ἀνέγναμψαν θεοὶ αὐτοὶ 150
 ῥηϊδίως· κεφαλῇ δὲ κατὰ ῥάκος ἀμφικαλύψας,
 ξεστὸν ἐφόλκαιον καταβὰς ἐπέλασσα θαλάσση
 στῆθος, ἔπειτα δὲ χερσὶ διήρεσσ' ἀμφοτέρησιν
 νηχόμενος, μάλα δ' ὤκα θύρηθ' ἕα ἀμφὶς ἐκείνων.
 ἔνθ' ἀναβὰς, ὅθι τε δρίος ἦν πολυανθέος ὕλης, 155
 κείμεν πεπτηώς. οἱ δὲ μεγάλα στενάχοντες
 φοίτων· ἀλλ' οὐ γάρ σφιν ἐφαίνετο κέρδιον εἶναι
 μαίεσθαι προτέρω, τοὶ μὲν πάλιν αὖτις ἔβαινον
 νηὸς ἔπι γλαφυρῆς· ἐμὲ δ' ἔκρυψαν θεοὶ αὐτοὶ
 ῥηϊδίως, καί με σταθμῶ ἐπέλασαν ἄγοντες 160
 ἀνδρὸς ἐπισταμένον· ἔτι γάρ νύ μοι αἴσα βιῶναι.'

Τὸν δ' ἀπαμειβόμενος προσέφησ, Εὐμαίε συβῶτα
 ' ἄ δειλὲ ξείνων, ἦ μοι μάλα θυμὸν ὄρινας
 ταῦτα ἕκαστα λέγων, ὅσα δὴ πάθες ἠδ' ὅσ' ἀλήθης.
 ἀλλὰ τά γ' οὐ κατὰ κόσμον ὀίομαι, οὐδέ με πείσεις 165
 εἰπὼν ἀμφ' Ὀδυσῆϊ· τί σε χρὴ τοῖον ἐόντα
 μαψιδίως ψεύδεσθαι; ἐγὼ δ' εὖ οἶδα καὶ αὐτὸς
 νόστον ἐμοῖο ἄνακτος, ὅτ' ἤχθητο πᾶσι θεοῖσιν
 πάγχυ μάλ', ὅττι μιν οὔτι μετὰ Τρώεσσι δάμασσαν
 ἠὲ φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπεισεν. 170

τῷ κέν οἱ τύμβον μὲν ἐποίησαν Παναχαιοὶ,
 ἠδέ κε καὶ ᾧ παιδὶ μέγα κλέος ἦρατ' ὀπίσσω.
 νῦν δέ μιν ἀκλειῶς Ἄρπυιαι ἀνηρείψαντο.
 αὐτὰρ ἐγὼ παρ' ὕεσσιν ἀπότροπος· οὐδὲ πόλινδε
 ἔρχομαι, εἰ μὴ πού τι περίφρων Πηνελόπεια 175
 ἐλθέμεν ὀτρύνησιν, ὄτ' ἀγγελίη ποθὲν ἔλθοι.
 ἀλλ' οἱ μὲν τὰ ἕκαστα παρήμενοι ἐξερέουσιν,
 ἡμὲν οἱ ἄχυνται δὴν οἰχομένοιο ἄνακτος,
 ἠδ' οἱ χαίρουσιν βίοτον νήποινον ἔδοντες·
 ἀλλ' ἐμοὶ οὐ φίλον ἐστὶ μεταλλῆσαι καὶ ἐρέσθαι, 180
 ἐξ οὗ δὴ μ' Αἰτωλὸς ἀνὴρ ἐξήπαφε μύθῳ,
 ὅς ῥ' ἄνδρα κτείνας, πολλὴν ἐπὶ γαίαν ἀληθεῖς,
 ἦλυθ' ἐμὰ πρὸς δώματ'· ἐγὼ δέ μιν ἀμφαγάπαζον.
 φῆ δέ μιν ἐν Κρήτεσσι παρ' Ἰδομενῆϊ ιδέσθαι
 νῆας ἀκείόμενον, τὰς οἱ ξυνέαζαν ἄελλαι· 185
 καὶ φάτ' ἐλεύσεσθαι ἢ ἐς θέρος ἢ ἐς ὀπώρην,
 πολλὰ χρήματ' ἄγοντα, σὺν ἀντιθέοις ἐτάροισιν.
 καὶ σὺ, γέρον πολυπενθὲς, ἐπεὶ σέ μοι ἦγαγε δαίμων,
 μήτε τί μοι ψεύδεσσι χαρίζεο μήτε τι θέλγε·
 οὐ γὰρ τοῦνεκ' ἐγὼ σ' αἰδέσσομαι οὐδὲ φιλήσω, 190
 ἀλλὰ Δία ξένιον δείσας αὐτόν τ' ἐλεαίρων.'

Τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς

ἢ μάλα τίς τοι θυμὸς ἐνὶ στήθεσσιν ἄπιστος,
 οἷόν σ' οὐδ' ὁμόσας περ ἐπήγαγον οὐδέ σε πείθω.
 ἀλλ' ἄγε νῦν ῥήτρην ποιησόμεθ'· αὐτὰρ ὅπισθεν 195
 μάρτυροι ἀμφοτέροισι θεοὶ, τοὶ Ὀλυμπον ἔχουσιν.

εἰ μὲν κεν νοστήσῃ ἄναξ τεὸς ἐς τόδε δῶμα,
 ἔσσας με χλαϊνάν τε χιτῶνά τε εἵματα πέμψαι
 Δουλίχιόνδ' ἰέναι, ὅθι μοι φίλον ἔπλετο θυμῷ
 εἰ δέ κε μὴ ἔλθῃσιν ἄναξ τεὸς ὡς ἀγορεύω, 200
 δμῶας ἐπισσέας βαλέειν μεγάλης κατὰ πέτρης,
 ὄφρα καὶ ἄλλος πτωχὸς ἀλεύεται ἠπεροπεύειν.'

Τὸν δ' ἀπαμειβόμενος προσεφώνεε διὸς ὑφορβός
 'ξείν', οὕτω γάρ κεν μοι εὐκλείη τ' ἀρετή τε
 εἷη ἐπ' ἀνθρώπους ἅμα τ' αὐτίκα καὶ μετέπειτα, 205
 ὅς σ' ἐπεὶ ἐς κλισίην ἄγαγον καὶ ξείνια δῶκα,
 αὐτίς δὲ κτείναιμι φίλον τ' ἀπὸ θυμὸν ἐλοίμην·
 πρόφρων κεν δὴ ἔπειτα Δία Κρονίωνα λιτοίμην.
 νῦν δ' ὦρῃ δόρποιο· τάχιστα μοι ἔνδον ἐταῖροι
 εἶεν, ἴν' ἐν κλισίῃ λαρὸν τετυκοίμεθα δόρπον.' 210

Ἔως οἱ μὲν τῷαυτὰ πρὸς ἀλλήλους ἀγόρευον,
 ἀγχιμόλον δὲ σύες τε καὶ ἀνέρες ἦλθον ὑφορβοί.
 τὰς μὲν ἄρα ἔρξαν κατὰ ἤθεα κοιμηθῆναι,
 κλαγγὴ δ' ἄσπετος ὦρτο συῶν ἀυλιζομενάων.
 αὐτὰρ ὁ οἷς ἐτάροισιν ἐκέκλετο διὸς ὑφορβός 215

'ἄξεθ' ὑῶν τὸν ἄριστον, ἵνα ξείνῳ ἱερεύσω
 τηλεδαπῷ· πρὸς δ' αὐτοὶ ὀνησόμεθ', οἵπερ οἴζυν
 δὴν ἔχομεν πάσχοντες ὑῶν ἕνεκ' ἀργιοδόντων·
 ἄλλοι δ' ἡμέτερον κάματον νήποινον ἔδουσιν.'

Ἔως ἄρα φωνήσας κέασε ξύλα νηλεῖ χαλκῷ, 220
 οἱ δ' ἔν εἰσῆγον μάλα πίονα πενταέτηρον.
 τὸν μὲν ἔπειτ' ἔστησαν ἐπ' ἐσχάρῃ· οὐδὲ συβώτης
 λήθητ' ἄρ' ἀθανάτων· φρεσὶ γὰρ κέχρητ' ἀγαθῆσιν·

ἀλλ' ὄγ' ἀπαρχόμενος κεφαλῆς τρίχας ἐν πυρὶ βάλλεν
 ἀργιόδοντος υἱός, καὶ ἐπέυχετο πᾶσι θεοῖσιν 225
 νοστήσῃσι Ὀδυσῆα πολύφρονα ὄνδε δόμονδε.

κόψε δ' ἀνασχόμενος σχίζῃ δρυὸς, ἣν λίπε κείων·
 τὸν δ' ἔλιπε ψυχῇ. τοὶ δ' ἔσφαζάν τε καὶ εὔσαν·
 αἴψα δέ μιν διέχευαν· ὁ δ' ὠμοθετεῖτο συβώτης,
 πάντων ἀρχόμενος μελέων, ἐς πίονα δημόν, 230

καὶ τὰ μὲν ἐν πυρὶ βάλλε, παλύνας ἀλφίτου ἀκτῆ,
 μίστυλλον τ' ἄρα τᾶλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
 ὥπτησάν τε περιφραδέως ἐρύσαντό τε πάντα,
 βάλλον δ' εἰν ἐλεοῖσιν ἀολλέα· ἂν δὲ συβώτης
 ἴστατο δαιτρεύσων· περὶ γὰρ φρεσὶν αἴσιμα ἤδη. 235

καὶ τὰ μὲν ἔπταχα πάντα διεμοιράτο δαΐζων·
 τὴν μὲν ἴαν Νύμφησι καὶ Ἑρμῇ, Μαιάδος υἱεῖ,
 θῆκεν ἐπευξάμενος, τὰς δ' ἄλλας νεῖμεν ἐκάστῳ
 νώτοισιν δ' Ὀδυσῆα διηνεκέεσσι γέραιρεν
 ἀργιόδοντος υἱός, κύδαινε δὲ θυμὸν ἀνακτος· 240

καὶ μιν φωνήσας προσέφη πολύμητις Ὀδυσσεύς
 ‘αἶθ' οὕτως, Εὖμαιε, φίλος Διὶ πατρὶ γένοιο
 ὡς ἐμοὶ, ὅττι με τοῖον ἐόντ' ἀγαθοῖσι γεραίρεις.’

Τὸν δ' ἀπαμειβόμενος προσέφησεν, Εὖμαιε συβῶτα,
 ‘ἔσθιε, δαιμόνιε ξείνων, καὶ τέρπεο τοῖσδε, 245
 οἷα πάρεστι· θεὸς δὲ τὸ μὲν δώσει, τὸ δ' ἐάσει,
 ὅττι κεν ᾧ θυμῷ ἐθέλη· δύναται γὰρ ἅπαντα.’

Ἦ ῥα καὶ ἄργματα θύσε θεοῖς αἰειγενέτησιν,
 σπείσας δ' αἶθοπα οἶνον Ὀδυσσῆϊ πτολιπόρθῳ
 ἐν χεῖρεσσιν ἔθηκεν· ὁ δ' ἔζετο ἦ παρὰ μοίρῃ. 250

σῖτον δέ σφιν ἔνειμε Μεσαύλιος, ὃν ῥα συβώτης
 αὐτὸς κτήσατο οἶος ἀποιχομένοιο ἄνακτος,
 νόσφιν δεσποίνης καὶ Λαέρταο γέροντος·
 πὰρ δ' ἄρα μιν Ταφίων πρίατο κτεάτεσσιν ἐοῖσιν.
 οἱ δ' ἐπ' ὄνειάθ' ἐτοῖμα προκείμενα χεῖρας ἱαλλον. 255
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 σῖτον μὲν σφιν ἀφείλε Μεσαύλιος, οἱ δ' ἐπὶ κοῖτον
 σίτου καὶ κρειῶν κεκορημένοι ἐσσεύοντο.

II.

AESCHYLUS.

1.

PROMETHEUS VINCTUS 284-396.

Oceanus visits Prometheus, who is chained to a rock in Scythia as a punishment for stealing fire from heaven for men. Oceanus is riding a winged horse.

ΩΚΕΑΝΟΣ. ΠΡΟΜΗΘΕΥΣ.

ΩΚ. Ἦκω δολιχῆς τέρμα κελύθου
 διαμειψάμενος πρὸς σέ, Προμηθεῦ,
 τὸν πτερυγικῆ τόνδ' οἰωνὸν
 γνώμη στομίῳ ἄτερ εὐθύνων·
 ταῖς σαῖς δὲ τύχαις, ἴσθι, συναλγῶ. 5
 τό τε γάρ με, δοκῶ, συγγενὲς οὕτως
 ἔσαναγκάζει,
 χωρὶς τε γένους οὐκ ἔστιν ὄτῳ
 μείζονα μοῖραν νείμαιμ' ἢ σοί.
 γνώσει δὲ τὰδ' ὡς ἔτυμ', οὐδὲ μάτην 10
 χαριτογλωσσεῖν ἐνι μοι· φέρε γὰρ
 σήμαιν' ὅ τι χρή σοι συμπράσσειν·
 οὐ γάρ ποτ' ἐρεῖς ὡς Ὀκεανοῦ

φίλος ἐστὶ βεβαιότερός σοι.

ΠΡ. ἔα, τί χρῆμα ; καὶ σὺ δὴ πόνων ἐμῶν 15

ἤκεις ἐπόπτῃς ; πῶς ἐτόλμησας, λιπῶν
ἐπώνυμόν τε ρεῦμα καὶ πετρηρεφῆ
αὐτόκτιτ' ἄντρα, τὴν σιδηρομήτορα
ἐλθεῖν ἐς αἶαν ; ἢ θεωρήσων τύχας
ἐμὰς ἀφίξει καὶ συνασχαλῶν κακοῖς ; 20
δέρκου θέαμα, τόνδε τὸν Διὸς φίλον,
τὸν συγκαταστήσαντα τὴν τυραννίδα,
οἷαις ὑπ' αὐτοῦ πημοναῖσι κάμπτομαι.

ΩΚ. ὀρῶ, Προμηθεῦ, καὶ παραινέσαι γέ σοι 25
θέλω τὰ λῶστα, καίπερ ὄντι ποικίλῳ.

γίγνωσκε σαυτὸν καὶ μεθάρμοσαι τρόπους
νέους· νέος γὰρ καὶ τύραννος ἐν θεοῖς.
εἰ δ' ὧδε τραχεῖς καὶ τεθηγμένους λόγους
ρίψεις, τάχ' ἂν σου καὶ μακρὰν ἀνωτέρω
θακῶν κλύοι Ζεὺς, ὥστε σοι τὸν νῦν χόλον 30

παρόντα μόχθων παιδιὰν εἶναι δοκεῖν.
ἀλλ', ὦ ταλαίπωρ', ἃς ἔχεις ὀργὰς ἄφες,
ζήτει δὲ τῶνδε πημάτων ἀπαλλαγάς.
ἀρχαῖ ἴσως σοι φαίνομαι λέγειν τάδε
τοιαῦτα μέντοι τῆς ἄγαν ὑψηγόρου 35

γλώσσης, Προμηθεῦ, τὰπίχειρα γίγνεται.
σὺ δ' οὐδέπω ταπεινὸς οὐδ' εἵκεις κακοῖς,
πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.
οὐκ οὐκ ἐμοιγε χρώμενος διδασκάλῳ
πρὸς κέντρα κῶλον ἐκτενεῖς, ὀρῶν ὅτι 40

- τραχὺς μόναρχος οὐδ' ὑπεύθυνος κρατεῖ.
 καὶ νῦν ἐγὼ μὲν εἶμι καὶ πειράσομαι
 εἶν δύνωμαι τῶνδ' ἐκλύσαι πόνων·
 σὺ δ' ἡσύχαζε μηδ' ἄγαν λαβροστόμει.
 ἢ οὐκ οἶσθ' ἀκριβῶς ὧν περισσόφρων ὅτι 45
 γλώσση ματαιὰ ζημία προστρίβεται ;
- ΠΡ. ζῆλῳ σ' ὀθύνεκ' ἐκτὸς αἰτίας κυρεῖς,
 πάντων μετασχὼν καὶ τετολημκῶς ἐμοί.
 καὶ νῦν ἕασον μηδέ σοι μελησάτω.
 πάντως γὰρ οὐ πείσεις νιν· οὐ γὰρ εὐπιθής. 50
 πάπταινε δ' αὐτὸς μὴ τι πημανθής ὀδῶ.
- ΩΚ. πολλῶ γ' ἀμείνων τοὺς πέλας φρενοῦν ἔφυσ
 ἢ σαντόν· ἔργῳ κοῦ λόγῳ τεκμαίρομαι.
 ὀρμώμενον δὲ μηδαμῶς μ' ἀντισπάσσης.
 αὐχῶ γὰρ αὐχῶ τήνδε δωρεὰν ἐμοὶ 55
 δώσειν Δί', ὥστε τῶνδ' ἐκλύσαι πόνων.
- ΠΡ. τὰ μὲν σ' ἐπαινῶ κοῦδαμῆ λήξω ποτέ·
 προθυμίας γὰρ οὐδὲν ἐλλείπεις· ἀτὰρ
 μηδὲν πόνει· μάτην γὰρ οὐδὲν ὠφελῶν
 ἐμοὶ πονήσεις, εἴ τι καὶ πονεῖν θέλεις. 60
 ἀλλ' ἡσύχαζε σαντόν ἐκποδῶν ἔχων·
 ἐγὼ γὰρ οὐκ εἰ δυστυχῶ, τοῦδ' οὔνεκα
 θέλομ' ἂν ὡς πλείστοισι πημονὰς τυχεῖν.
 'οὐ δῆτ', ἐπεὶ με χαι κασιγνήτου τύχαι
 τείρουσ' Ἄτλαντος, ὃς πρὸς ἐσπέρους τόπους
 ἔστηκε κίον' οὐρανοῦ τε καὶ χθονὸς 66
 ὧμοιν ἐρείδων, ἄχθος οὐκ εὐάγκαλον.

τὸν γηγενῆ τε Κιλικίων οἰκήτορα
 ἄντρων ἰδὼν ἄκτειρα, δάϊον τέρας
 ἑκατογκάρανον πρὸς βίαν χειρούμενον 70
 Τυφῶνα θοῦρον, πᾶσιν ὃς ἀνέστη θεοῖς,
 σμερδναῖσι γαμφηλαῖσι συρίζων φόνον·
 ἐξ ὀμμάτων δ' ἤστραπτε γοργωπὸν σέλας,
 ὡς τὴν Διὸς τυραννίδ' ἐκπέρσων βία·
 ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος, 75
 καταιβάτης κεραυνὸς ἐκπνέων φλόγα,
 ὃς αὐτὸν ἐξέπληξε τῶν ὑψηγόρων
 κομπασμάτων. φρένας γὰρ εἰς αὐτὰς τυπεῖς
 ἐφεψαλώθη κάξεβροντήθη σθένος.
 καὶ νῦν ἀχρεῖον καὶ παράορον δέμας 80
 κεῖται στενωποῦ πλησίον θαλασσίον
 ἰπούμενος ρίζιαισιν Αἰτναίαις ὕπο·
 κορυφαῖς δ' ἐν ἄκραις ἤμενος μυδροκτυπεῖ
 Ἥφαιστος· ἔνθεν ἐκραγήσονται ποτε 85
 ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
 τῆς καλλικάρπου Σικελίας λευροῦς γύας·
 τοιόνδε Τυφῶς ἐξαναζέσει χόλον
 θερμοῖς ἀπλάτου βέλεσι πυρπνόου ζάλης,
 καίπερ κεραυνῷ Ζηνὸς ἠνθρακωμένος.
 σὺ δ' οὐκ ἄπειρος, οὐδ' ἐμοῦ διδασκάλου 90
 χρήξεις· σεαυτὸν σῶζ' ὅπως ἐπίστασαι·
 ἐγὼ δὲ τὴν παρούσαν ἀντλήσω τύχην,
 ἔς τ' ἂν Διὸς φρόνημα λωφήσῃ χόλου.

ΩΚ. οὐκουν, Προμηθεῦ, τοῦτο γιγνώσκεις ὅτι

- ὄργῆς νοσοῦσης εἰσὶν ἰατροὶ λόγοι; 95
- ΠΡ. εἴαν τις ἐν καιρῷ γε μαλθάσση κέαρ
καὶ μὴ σφυδῶντα θυμὸν ἰσχυαίνῃ βία.
- ΩΚ. ἐν τῷ προμηθεῖσθαι δὲ καὶ τολμᾶν τίνα
ὄρᾳς ἐνούσαν ζῆμίαν; δίδασκέ με.
- ΠΡ. μόχθον περισσὸν κουφόνουν τ' εὐηθίαν. 100
- ΩΚ. ἔα με τῆδε τῆ νόσῳ νοσεῖν, ἐπεὶ
κέρδιστον εὖ φρονούντα μὴ φρονεῖν δοκεῖν.
- ΠΡ. ἐμὸν δοκῆσει τὰμπλάκημ' εἶναι τόδε.
- ΩΚ. σαφῶς μ' ἐς οἶκον σὸς λόγος στέλλει πάλιν.
- ΠΡ. μὴ γάρ σε θρῆνος οὐμὸς εἰς ἔχθραν βάλη. 105
- ΩΚ. ἦ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας;
- ΠΡ. τούτου φυλάσσου μὴ ποτ' ἀχθεσθῆ κέαρ.
- ΩΚ. ἦ σὴ, Προμηθεῦ, συμφορὰ διδάσκαλος.
- ΠΡ. στέλλου, κομίζου, σῶζε τὸν παρόντα νοῦν.
- ΩΚ. ὀρμωμένῳ μοι τόνδ' ἐθῶϋξας λόγον. 110
λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς
τετρασκελῆς οἰωνός· ἄσμενος δὲ τᾶν
σταθμοῖς ἐν οἰκείοισι κάμψειεν γόνυ.

2.

PROMETHEUS VINCTUS, 944 to end.

Zeus is destined to wed a bride whose descendants shall depose him. This secret is known to Prometheus, who is bidden by Hermes to reveal it. He refuses, and is punished.

ΕΡΜΗΣ. ΠΡΟΜΗΘΕΥΣ. ΧΟΡΟΣ.

- ΕΡ. Σὲ τὸν σοφιστὴν, τὸν πικρῶς ὑπέρπικρον,
 τὸν ἐξαμαρτόντ' ἐς θεοὺς ἐφημέροις
 πορόντα τιμὰς, τὸν πυρὸς κλέπτῃν λέγω·
 πατὴρ ἄνωγέ σ' οὔστινας κομπεῖς γάμους
 αὐδᾶν, πρὸς ὧν ἐκείνος ἐκπίπτει κράτους· 5
 καὶ ταῦτα μέντοι μῆδὲν αἰνικτηρίως,
 ἀλλ' αὐθ' ἕκαστ' ἐκφραζέ· μῆδέ μοι διπλᾶς
 ὁδοὺς, Προμηθεῦ, προσβάλης· ὁρᾶς δ' ὅτι
 Ζεὺς τοῖς τοιούτοις οὐχὶ μαλθακίζεται.
- ΠΡ. σεμνόστομός γε καὶ φρονήματος πλέως 10
 ὁ μῦθός ἐστιν, ὡς θεῶν ὑπρέτου.
 νέον νέοι κρατεῖτε καὶ δοκεῖτε δῆ
 ναίειν ἀπενθῆ πέργαμ'· οὐκ ἐκ τῶνδ' ἐγὼ
 δισσοὺς τυράννους ἐκπεσόντας ἡσθόμην ;
 τρίτον δὲ τὸν νῦν κοιρανοῦντ' ἐπόψομαι 15
 αἰσχιστὰ καὶ τάχιστα. μὴ τί σοι δοκῶ
 ταρβεῖν ὑποπτήσσειν τε τοὺς νέους θεοὺς ;
 πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. σὺ δὲ
 κέλευθον ἦνπερ ἦλθες ἐγκόνοι πάλιν·
 πέυσει γὰρ οὐδὲν ὧν ἀνιστορεῖς ἐμέ. 20
- ΕΡ. τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν
 ἐς τάσδε σαυτὸν πημονὰς καθώρμισας.
- ΠΡ. τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,
 σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ.
 κρεῖσσον γὰρ οἶμαι τῆδε λατρεύειν πέτρα 25
 ἢ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον,

οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεῶν.

ΕΡ. χλιδᾶν ἕοικας τοῖς παροῦσι πράγμασι.

ΠΡ. χλιδῶ; χλιδῶντας ὦδε τοὺς ἐμοὺς ἐγὼ
ἐχθροὺς ἴδοιμι· καὶ σέ δ' ἐν τούτοις λέγω. 30

ΕΡ. ἦ καμὲ γάρ τι συμφοραῖς ἐπαιτιᾶ;

ΠΡ. ἀπλῶ λόγῳ τοὺς πάντας ἐχθαίρω θεοὺς,
ὅσοι παθόντες εὖ κακοῦσί μ' ἐκδίκως.

ΕΡ. κλύω σ' ἐγὼ μεμνηότ' οὐ σμικρὰν νόσον.

ΠΡ. νοσοῖμ' ἂν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν. 35

ΕΡ. εἴης φορητὸς οὐκ ἂν, εἰ πράσσοις καλῶς.

ΠΡ. ὦμοι.

ΕΡ. ὦμοι; τόδε Ζεὺς τοῦπος οὐκ ἐπίσταται.

ΠΡ. ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.

ΕΡ. καὶ μὴν σύ γ' οὐπω σωφρονεῖν ἐπίστασαι.

ΠΡ. σέ γὰρ προσηύδων οὐκ ἂν ὄνθ' ὑπηρέτην. 40

ΕΡ. ἐρεῖν ἕοικας οὐδὲν ὦν χρήζει πατήρ.

ΠΡ. καὶ μὴν ὀφείλων γ' ἂν τίνοιμ' αὐτῷ χάριν.

ΕΡ. ἐκερτόμησας δῆθεν ὡς παιδ' ὄντα με.

ΠΡ. οὐ γὰρ σὺ παῖς τε κᾶτι τοῦδ' ἀνούστερος,
εἰ προσδοκᾶς ἐμοῦ τι πεύσεσθαι πάρα; 45

οὐκ ἔστιν αἰκισμ' οὐδὲ μηχανήμ' ὅτῳ
προτρέψεταιί με Ζεὺς γεγωνῆσαι τάδε,
πρὶν ἂν χαλασθῇ δεσμὰ λυμαντήρια.

πρὸς ταῦτα ριπτέσθω μὲν αἰθαλοῦσσα φλόξ,
λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι 50
χθονίοις κυκάτω πάντα καὶ ταρασσέτω·
γνάψει γὰρ οὐδὲν τῶνδέ μ' ὥστε καὶ φράσαι

πρὸς οὐ χρεῶν νιν ἐκπεσεῖν τυραννίδος.

ΕΡ. ὄρα νυν εἶ σοι ταῦτ' ἄρωγὰ φαίνεται.

ΠΡ. ὦπται πάλαι δὴ καὶ βεβούλευται τάδε. 55

ΕΡ. τόλμησον, ὦ μάταιε, τόλμησόν ποτε
πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.

ΠΡ. ὄχλεις μάτην με κῦμ' ὅπως παρηγορῶν.
εἰσελθέτω σε μήποθ' ὡς ἐγὼ Διὸς
γνώμην φοβηθεῖς θηλύνους γενήσομαι, 60
καὶ λιπαρήσω τὸν μέγα στυγούμενον
γυναικομίμοις ὑπτιάζμασιν χερῶν
λύσαι με δεσμῶν τῶνδε· τοῦ παντὸς δέω.

ΕΡ. λέγων ἔοικα πολλὰ καὶ μάτην ἐρεῖν·
τέγγει γὰρ οὐδὲν οὐδὲ μαλθάσσει κέαρ 65
λιταῖς· δακῶν δὲ στόμιον ὡς νεοζυγῆς
πῶλος βιάζει καὶ πρὸς ἡνίας μάχει.

ἀτὰρ σφοδρύνει γ' ἀσθενεῖ σοφίσματι.
αἰθαδία γὰρ τῷ φρονούντι μὴ καλῶς
αὐτὴ καθ' αὐτὴν οὐδενὸς μείον σθένει. 70

σκέψαι δ', ἐὰν μὴ τοῖς ἐμοῖς πεισθῆς λόγοις,
οἶός σε χειμῶν καὶ κακῶν τρικυμία
ἔπεισ' ἄφυκτος· πρῶτα μὲν γὰρ ὀκρίδα
φάραγμα βροντῆ καὶ κεραυνία φλογὶ
πατὴρ σπαράξει τήνδε, καὶ κρύψει δέμας 75
τὸ σὸν, πετραία δ' ἀγκάλη σε βαστάσει.

μακρὸν δὲ μῆκος ἐκτελευτήσας χρόνου
ἄψορρον ἤξεις ἐς φάος· Διὸς δέ τοι
πτηνὸς κύων, δαφεινὸς ἀετὸς, λάβρωσ

- διαρταμήσει σώματος μέγα ράκος, 80
 ἄκλητος ἔρπων δαιταλὺς πανήμερος,
 κελαινόβρωτον δ' ἦπαρ ἐκθιοιήσεται.
 τοιοῦδε μόχθου τέρμα μή τι προσδόκα,
 πρὶν ἂν θεῶν τις διάδοχος τῶν σῶν πόνων
 φανῆ, θελήσῃ τ' εἰς ἀναύγητον μολεῖν 85
 Ἄιδην κνεφαῖά τ' ἀμφὶ Ταρτάρου βάθη.
 πρὸς ταῦτα βούλευ' ὡς ὄδ' οὐ πεπλασμένος
 ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος·
 ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα
 τὸ Δίον, ἀλλὰ πᾶν ἔπος τελεί. σὺ δὲ 90
 πάπταινε καὶ φρόντιζε, μηδ' αὐθαδίαν
 εὐβουλίας ἀμείνον' ἠγήσῃ ποτέ.
- ΧΟ. ἡμῖν μὲν Ἑρμῆς οὐκ ἄκαιρα φαίνεται
 λέγειν· ἄνωγε γὰρ σε τὴν αὐθαδίαν
 μεθέντ' ἐρευνᾶν τὴν σοφὴν εὐβουλίαν. 95
 πιθοῦ· σοφῶ γὰρ αἰσχροὺν ἔξαμαρτάνειν.
- ΠΡ. εἰδότι τοί μοι τάσδ' ἀγγελίας
 ὄδ' ἐθῶϋξεν, πάσχειν δὲ κακῶς
 ἐχθρὸν ὑπ' ἐχθρῶν οὐδὲν ἀεικές.
 πρὸς ταῦτ' ἐπ' ἐμοὶ ριπτέσθω μὲν 100
 πυρὸς ἀμφήκης βόστρυχος, αἰθὴρ δ'
 ἐρεθιζέσθω βροντῇ σφακέλω τ'
 ἀγρίων ἀνέμων· χθόνα δ' ἐκ πυθμένων
 αὐταῖς ρίζαις πνεῦμα κραδαίνοι,
 κῦμα δὲ πόντου τραχεῖ ροθίῳ 105
 συγχώσειεν τῶν τ' οὐρανίων

ἄστρον διόδους, ἕς τε κελαινὸν
 Τάρταρον ἄρδην ρίψει δέμας
 τοῦμὸν ἀνάγκης στερραῖς δίναις·
 πάντως ἐμέ γ' οὐ θανατώσει.

110

ΕΡ. τοιάδε μέντοι τῶν φρενοπλήκτων
 βουλευματ' ἔπη τ' ἔστιν ἀκούσαι.
 τί γὰρ ἐλλείπει μὴ παραπαίειν
 ἢ τοῦδε τύχη; τί χαλᾶ μανιῶν;
 ἀλλ' οὖν ὑμεῖς γ' αἰ πημοσύναις
 συγκάμνουσαι ταῖς τοῦδε τόπων
 μετά ποι χωρεῖτ' ἐκ τῶνδε θοῶς,
 μὴ φρένας ὑμῶν ἠλιθιώση
 βροντῆς μύκημ' ἀτέραμνον.

115

ΧΟ. ἄλλο τι φώνει καὶ παραμυθοῦ μ'
 ὃ τι καὶ πείσεις· οὐ γὰρ δὴ που
 τοῦτό γε τλητὸν παρέσυρας ἔπος.
 πῶς με κελεύεις κακότητ' ἀσκεῖν;
 μετὰ τοῦδ' ὃ τι χρὴ πάσχειν ἐθέλω·
 τοὺς προδότας γὰρ μισεῖν ἔμαθον,
 κούκ ἔστι νόσος
 τῆσδ' ἦντιν' ἀπέπτυσα μᾶλλον.

120

125

ΕΡ. ἀλλ' οὖν μέμνησθ' ἀγὼ προλέγω
 μηδὲ πρὸς ἄτης θηραθεῖσαι
 μέμψησθε τύχην, μηδέ ποτ' εἶπηθ'
 ὡς Ζεὺς ὑμᾶς εἰς ἀπρόοπτον
 πῆμ' εἰσέβαλεν· μὴ δῆτ', αὐταὶ δ'
 ὑμᾶς αὐτάς. εἰδυῖαι γὰρ

130

- κοῦκ ἔξαιφνης οὐδὲ λαθραίως
 εἰς ἀπέραντον δίκτυον ἄτης 135
 ἐμπλεχθήσεσθ' ὑπ' ἀνοίας.
- ΠΡ. καὶ μὴν ἔργῳ κοῦκέτι μύθῳ
 χθῶν σεσάλευται·
 βρυχία δ' ἠχῶ παραμυκᾶται
 βροντῆς, ἔλικες δ' ἐκλάμπουσι 140
 στεροπῆς ζάπυροι, στρόμβοι δὲ κόνιν
 εἰλίσσουσι· σκιρτᾶ δ' ἀνέμων
 πνεύματα πάντων εἰς ἄλληλα
 στάσιν ἀντίπνουν ἀποδεικνύμενα·
 ξυντετάρακται δ' αἰθῆρ πόντῳ. 145
 τοιάδ' ἐπ' ἐμοὶ ριπὴ Διόθεν
 τεύχουσα φόβον στείχει φανερώς.
 ᾧ μητρὸς ἐμῆς σέβας, ᾧ πάντων
 αἰθῆρ κοινὸν φάος εἰλίσσων,
 ἐσορᾶς μ' ὡς ἔκδικα πάσχω. 150

3.

SEPTEM CONTRA THEBAS, 369-451.

Tydeus and Capaneus are among the chieftains besieging Thebes. A messenger describes their array to Eteocles, king of Thebes.

ΗΜΙΧΟΡΙΟΝ (ΧΟΡΟΣ). ΑΓΓΕΛΟΣ. ΕΤΕΟΚΛΗΣ.

ΗΜ. Ὁ τοι κατόπτῃς, ὡς ἐμοὶ δοκεῖ, στρατοῦ
 πευθῶ τιν' ἡμῖν, ᾧ φίλαι, νέαν φέρει,

- σπουδῆ διώκων πομπίμους χνόας ποδοῖν.
 ΗΜ. καὶ μὴν ἄναξ ὄδ' αὐτὸς Οἰδίπου τόκος,
 ὥστ' ἀρτίκολλον ἀγγέλου λόγον μαθεῖν· 5
 σπουδῆ δὲ καὶ τοῦδ' οὐκ ἀπαρτίζει πόδα.
- ΑΓ. λέγοιμ' ἂν εἰδὼς εὖ τὰ τῶν ἐναντίων,
 ὡς τ' ἐν πύλαις ἕκαστος εἴληχεν πάλον.
 Τυδεὺς μὲν ἤδη πρὸς πύλαισι Προϊτίσιν
 βρέμει, πόρον δ' Ἴσμηνὸν οὐκ ἐὰ περᾶν 10
 ὁ μάντις· οὐ γὰρ σφάγια γίγνεται καλά.
 Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος
 μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ·
 θείνει δ' ὄνειδει μάντιν Οἰκλείδην σοφὸν,
 σαίνειν μόρον τε καὶ μάχην ἀψυχία. 15
 τοιαῦτ' αὐτῶν τρεῖς κατασκίους λόφους
 σείει, κράνους χαιτῶμ', ὑπ' ἀσπίδος δὲ τῷ
 χαλκήλατοι κλάζουσι κώδωνες φόβον·
 ἔχει δ' ὑπέρφρον σῆμ' ἐπ' ἀσπίδος τόδε,
 φλέγονθ' ὑπ' ἄστροις οὐρανὸν τετυγμένον· 20
 λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει,
 πρέσβιστον ἄστρον, νυκτὸς ὀφθαλμὸς, πρέπει.
 τοιαῦτ' ἀλύων ταῖς ὑπερκόποις σαγαῖς
 βοᾷ παρ' ὄχθαις ποταμίαις, μάχης ἐρῶν,
 ἵππος χαλινῶν ὡς κατασθμαίνων μένει, 25
 ὅστις βοὴν σάλπιγγος ὀρμαίνει κλύων.
 τίς ἀντιτάξεις τῷδε; τίς Προΐτου πυλῶν
 κλήθρων λυθέντων προστατεῖν φερέγγυος;
 ΕΤ. κόσμον μὲν ἀνδρὸς οὐτὶν' ἂν τρέσαιμ' ἐγῶ,

οὐδ' ἔλκοποιὰ γίγνεται τὰ σήματα· 30
 λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός.
 καὶ νύκτα ταύτην ἦν λέγεις ἐπ' ἀσπίδος
 ἄστροισι μαρμαίρουσαν οὐρανοῦ κυρεῖν,
 τάχ' ἂν γένοιτο μάντις ἢ ἕνοια τινί.
 εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι, 35
 τῷ τοι φέροντι σῆμ' ὑπέρκοπον τόδε
 γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπώνυμον,
 καυτὸς καθ' αὐτοῦ τήνδ' ὕβριν μαντεύσεται.
 ἐγὼ δὲ Τυδεῖ κεδνὸν Ἄστακοῦ τόκον
 τῶνδ' ἀντιτάξω προστάτην πυλωμάτων, 40
 μάλ' εὐγενῆ τε καὶ τὸν αἰσχύνης θρόνον
 τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους.
 αἰσχυρῶν γὰρ ἀργός, μὴ κακὸς δ' εἶναι φιλεῖ.
 σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο,
 ρίζωμ' ἀνεῖται, κάρτα δ' ἔστ' ἐγχώριος, 45
 Μελάμπρος· ἔργον δ' ἐν κύβοις Ἄρης κρινεῖ·
 Δίκη δ' ὀμαίμων κάρτα νιν προστέλλεται
 εἴργειν τεκούση μητρὶ πολέμιον δόρυ.

ΧΟ. τὸν ἀμόν νυν ἀντίπαλον εὐτυχεῖν
 θεοὶ δοῖεν, ὡς δικαίας πόλεως 50
 πρόμαχος ὄρνυται· τρέμω δ' αἵματη-
 φόρους μόρους ὑπὲρ φίλων ὀλομένων ιδέσθαι.

ΑΓ. τούτῳ μὲν οὕτως εὐτυχεῖν δοῖεν θεοί·
 Καπανεὺς δ' ἐπ' Ἡλέκτραισιν εἴληχεν πύλαις,
 γίγας δ' ἄλλος τοῦ πάρος λελεγμένου 55
 μείζων, ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ,

πύργοις δ' ἀπειλεῖ δεῖν', α μὴ κραῖνοι τύχη·
 θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν
 καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς
 Ἔριν πέδοι σκήψασαν ἐμποδῶν σχεθεῖν. 60

τὰς δ' ἀστραπάς τε καὶ κεραυνίους βολὰς
 μεσημβρινοῖσι θάλπεσιν προσήκασεν·
 ἔχει δὲ σῆμα γυμνὸν ἄνδρα πυρφόρον,
 φλέγει δὲ λαμπὰς διὰ χεροῖν ὠπλισμένη·
 χρυσοῖς δὲ φωνεῖ γράμμασιν 'πρήσω πόλιν.' 65
 τοιῶδε φωτὶ πέμπε, τίς ξυστήσεται ;

τίς ἄνδρα κομπάζοντα μὴ τρέσας μενεῖ ;

ET. καὶ τῶδε κέρδει κέρδος ἄλλο τίκτεται.

τῶν τοι ματαίων ἀνδράσιν φρονημάτων
 ἢ γλῶσσ' ἀληθῆς γίγνεται κατήγορος. 70

Καπανεὺς δ' ἀπειλεῖ δρᾶν παρεσκευασμένος

θεοὺς ἀτίζων, ἀπογυμνάζων στόμα

χαρᾶ ματαία θνητὸς ὦν εἰς οὐρανὸν

πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ' ἔπη·

πέποιθα δ' αὐτῷ ξὺν δίκη τὸν πυρφόρον 75

ἤξειν κεραυνὸν, οὐδὲν ἐξηκασμένον

μεσημβρινοῖσι θάλπεσιν τοῖς ἡλίου.

ἀνὴρ δ' ἐπ' αὐτῷ, κεῖ στόμαργός ἐστ' ἄγαν,

αἴθων τέτακται λῆμα, Πολυφόντου βία,

φερέγγυον φρούρημα, προστατηρίας 80

Ἀρτέμιδος εὐνοίαισι σύν τ' ἄλλοις θεοῖς.

λέγ' ἄλλον ἄλλαις ἐν πύλαις εἰληχότα.

4.

PERSAE, 433-531.

A messenger describes the retreat of the Persians after the battle of Salamis to Atossa, the mother of Xerxes.

ΑΤΟΣΣΑ. ΑΓΓΕΛΟΣ. ΧΟΡΟΣ.

- ΑΤ. Αἰαί, κακῶν δὴ πέλαγος ἔρρωγεν μέγα
Πέρσαις τε καὶ πρόπαντι βαρβάρων γένει.
- ΑΓ. εἶδ' νῦν τόδ' ἴσθι, μηδέπω μεσοῦν κακόν·
τοιιάδ' ἐπ' αὐτοὺς ἦλθε συμφορὰ πάθους,
ὡς τοῖσδε καὶ δις ἀντισηκῶσαι ῥοπή. 5
- ΑΤ. καὶ τίς γένοιτ' ἂν τῆσδ' ἔτ' ἐχθίων τύχη;
λέξον τίν' αὖ φῆς τήνδε συμφορὰν στρατῶ
ἐλθεῖν κακῶν ῥέπουσαν ἐς τὰ μᾶσσονα.
- ΑΓ. Περσῶν ὅσοι περ ἦσαν ἀκμαῖοι φύσιν,
ψυχὴν τ' ἄριστοι κευγένειαν ἐκπρεπεῖς, 10
αὐτῶ τ' ἀνακτι πίστιν ἐν πρώτοις αἰεὶ,
τεθναῖσιν οἰκτρῶς δυσκλεεστάτῳ μόρφ.
- ΑΤ. οἳ γὰρ τάλαινα συμφορᾶς κακῆς, φίλοι.
ποιῶ μόρφ δὲ τούσδε φῆς ὀλωλέναι;
- ΑΓ. νῆσός τις ἐστὶ πρόσθε Σαλαμίνοσ τόπων, 15
βαῖα, δύσορμος ναυσίν, ἣν ὁ φιλόχορος
Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἔπι.
ἐνταῦθα πέμπει τούσδ', ὅπως, ὅτ' ἐκ νεῶν
φθαρέντες ἐχθροὶ νῆσον ἐκσωζοῖατο,
κτείνειαν εὐχείρωτον Ἑλλήνων στρατόν, 20
φίλους δ' ὑπεκσώζοιεν ἐναλίων πόρων,

- κακῶς τὸ μέλλον ἱστορῶν. ὡς γὰρ θεὸς
 ναῶν ἔδωκε κῦδος Ἑλλησιν μάχης,
 αὐθημερὸν φάρξαντες εὐχάλκοις δέμας
 ὄπλοισι ναῶν ἐξέθρωσκον· ἀμφὶ δὲ 25
 κυκλοῦντο πᾶσαν νῆσον, ὥστ' ἀμηχανεῖν
 ὅποι τράποιντο. πολλὰ μὲν γὰρ ἐκ χερῶν
 πέτροισιν ἠράσσοντο, τοξικῆς τ' ἀπὸ
 θώμιγγος ἰοὶ προσπίτνοντες ὄλλυσαν·
 τέλος δ' ἐφορμηθέντες ἐξ ἑνὸς ρόθου 30
 παίουσι, κρεοκοποῦσι δυστήνων μέλη,
 ἕως ἀπάντων ἐξαπέφθειραν βίον.
 Ξέρξης δ' ἀνώμωξεν κακῶν ὀρῶν βάθος·
 ἔδραν γὰρ εἶχε παντὸς εὐαγῆ στρατοῦ,
 ὑψηλὸν ὄχθον ἄγχι πελαγίας ἀλός· 35
 ῥήξας δὲ πέπλους κἀνακακῦσας λιγύ,
 πεζῶ παραγγείλας ἄφαρ στρατεύματι,
 ἴησ' ἀκόσμῳ ξὺν φυγῇ. τοιάνδε σοι
 πρὸς τῇ πάροιθε συμφορὰν πάρα στένειν.
- ΑΤ. ᾧ στυγνὲ δαίμον, ὡς ἄρ' ἔψευσας φρενῶν 40
 Πέρσας· πικρὰν δὲ παῖς ἐμὸς τιμωρίαν
 κλεινῶν Ἀθηνῶν εὔρε, κούκ' ἀπήρκεσαν
 οὖς πρόσθε Μαραθῶν βαρβάρων ἀπώλεσεν·
 ὦν ἀντίποινα παῖς ἐμὸς πράξειν δοκῶν
 τοσόνδε πλῆθος πημάτων ἐπέσπασεν. 45
 σὺ δ' εἶπέ, ναῶν αἰ πεφεύγασιν μόρον,
 πού τάσδ' ἔλειπες· οἴσθα σημήναι τορῶς ;
- ΑΓ. ναῶν γε ταγοὶ τῶν λελειμμένων σύδην

διαρταμήσει σώματος μέγα ράκος, 80
 ἄκλητος ἔρπων δαιταλεύς πανήμερος,
 κελαινόβρωτον δ' ἦπαρ ἐκθοινήσεται.
 τοιοῦδε μόχθου τέρμα μή τι προσδόκα,
 πρὶν ἂν θεῶν τις διάδοχος τῶν σῶν πόνων
 φανῆ, θελήσῃ τ' εἰς ἀναύγητον μολεῖν 85
 Ἄιδην κνεφαϊά τ' ἀμφὶ Ταρτάρου βάθη.
 πρὸς ταῦτα βούλευ'. ὡς ὄδ' οὐ πεπλασμένος
 ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος·
 ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα
 τὸ Δίον, ἀλλὰ πᾶν ἔπος τελεῖ. σὺ δὲ 90
 πάπταινε καὶ φρόντιζε, μηδ' αὐθαδίαν
 εὐβουλίας ἀμείνον' ἠγήσῃ ποτέ.

ΧΟ. ἡμῖν μὲν Ἑρμῆς οὐκ ἄκαιρα φαίνεται
 λέγειν· ἄνωγε γὰρ σε τὴν αὐθαδίαν
 μεθέντ' ἐρευνᾶν τὴν σοφὴν εὐβουλίαν. 95
 πιθοῦ· σοφῶ γὰρ αἰσχρὸν ἐξαμαρτάνειν.

ΠΡ. εἰδότεί τοί μοι τάσδ' ἀγγελίας
 ὄδ' ἐθώϋξεν, πάσχειν δὲ κακῶς
 ἐχθρὸν ὑπ' ἐχθρῶν οὐδὲν ἀεικές.
 πρὸς ταῦτ' ἐπ' ἐμοὶ ριπτέσθω μὲν 100
 πυρὸς ἀμφήκης βόστρυχος, αἰθὴρ δ'
 ἐρεθιζέσθω βροντῇ σφακέλω τ'
 ἀγρίων ἀνέμων· χθόνα δ' ἐκ πυθμένων
 αὐταῖς ρίζαις πνεῦμα κραδαίνοι,
 κῦμα δὲ πόντου τραχεῖ ροθίῳ 105
 συγχώσειεν τῶν τ' οὐρανίων

PROMETHEUS VI

ἄστρον διόδους, ἔς τε κελ.
 Τάρταρον ἄρδην ρίψει δ
 τοῦμὸν ἀνάγκης στερραῖς
 πάντως ἐμέ γ' οὐ θανατώ

EP. τοιάδε μέντοι τῶν φρενοσι
 βουλεύματ' ἔπη τ' ἔστιν ἵ
 τί γὰρ ἐλλείπει μὴ παρα
 ἢ τοῦδε τύχη; τί χαλᾶ μ
 ἀλλ' οὖν ὑμεῖς γ' αἰ πημο
 συγκάμνουσαι ταῖς τοῦδε
 μετά ποι χωρεῖτ' ἐκ τῶνδ
 μὴ φρένας ὑμῶν ἠλιθιώση
 βροντῆς μύκημ' ἀτέραμνο.

XO. ἄλλο τι φώνει καὶ παραμ
 ὅ τι καὶ πείσεις· οὐ γὰρ
 τοῦτό γε τλητὸν παρέσυμ
 πῶς με κελεύεις κακότητ'
 μετὰ τοῦδ' ὅ τι χρὴ πάσ
 τοὺς προδότας γὰρ μισεῖ
 κούκ ἔστι νόσος

τησδ' ἦντιν' ἀπέπτυσσα μό
 EP. ἀλλ' οὖν μέμνησθ' ἀγὼ π
 μηδὲ πρὸς ἄτης θηραθεῖσι
 μέμψησθε τύχην, μηδέ π
 ὡς Ζεὺς ὑμᾶς εἰς ἀπρόοπ
 πῆμ' εἰσέβαλεν· μὴ δῆτ',
 ὑμᾶς αὐτάς. εἰδυῖαι γὰρ

- κοῦκ ἔξαιφνης οὐδὲ λαθραίως
 εἰς ἀπέραντον δίκτυον ἄτης
 ἐμπλεχθήσεσθ' ὑπ' ἀνοίας. 135
- ΠΡ. καὶ μὴν ἔργῳ κοῦκέτι μύθῳ
 χθὼν σεσάλευται·
 βρυχία δ' ἠχῶ παραμυκᾶται
 βροντῆς, ἔλικες δ' ἐκλάμπουσι 140
 στεροπῆς ζάπυροι, στρόμβοι δὲ κόνιν
 εἰλίσσουσι· σκιρτᾶ δ' ἀνέμων
 πνεύματα πάντων εἰς ἄλληλα
 στάσιν ἀντίπνουν ἀποδεικνύμενα·
 ξυντετάρακται δ' αἰθῆρ πόντῳ. 145
 τοιάδ' ἐπ' ἐμοὶ ῥιπὴ Διόθεν
 τεύχουσα φόβον στείχει φανερώς.
 ᾧ μητρὸς ἐμῆς σέβας, ᾧ πάντων
 αἰθῆρ κοινὸν φάος εἰλίσσων,
 ἐσορᾶς μ' ὡς ἔκδικα πάσχω. 150

3.

SEPTEM CONTRA THEBAS, 369-451.

Tydeus and Capaneus are among the chieftains besieging Thebes. A messenger describes their array to Eteocles, king of Thebes.

ΗΜΙΧΟΡΙΟΝ (ΧΟΡΟΣ). ΑΓΓΕΛΟΣ. ΕΤΕΟΚΛΗΣ.

ΗΜ. Ὅ τοι κατόπτῃς, ὡς ἐμοὶ δοκεῖ, στρατοῦ
 πευθῶ τιν' ἡμῖν, ᾧ φίλαι, νέαν φέρει,

SEPTEM CONTRA

- σπουδῆ διώκων πομπίμο
 ΗΜ. καὶ μὴν ἀναξ ὄδ' αὐτὸς (ὥστ' ἀρτίκολλον ἀγγέλ
 σπουδῆ δὲ καὶ τοῦδ' οὐκ
 ΑΓ. λέγοιμ' ἂν εἰδὼς εὐ τὰ τ ὡς τ' ἐν πύλαις ἕκαστος
 Τυδεὺς μὲν ἤδη πρὸς πύλ
 βρέμει, πόρον δ' Ἴσμηνὸ
 ὁ μάντις· οὐ γὰρ σφάγα
 Τυδεὺς δὲ μαργῶν καὶ μι
 μεσημβριναῖς κλαγγαῖσι
 θείνει δ' ὄνειδει μάντιν (ἰ
 σαίνειν μόρον τε καὶ μά
 τοιαῦτ' ἀϋτῶν τρεῖς κατ
 σείει, κράνους χαίτωμ', ἰ
 χαλκήλατοι κλάζουσι κα
 ἔχει δ' ὑπέρφρον σῆμ' ἐ
 φλέγονθ' ὑπ' ἄστροις οἰ
 λαμπρὰ δὲ πανσέληνος ἐ
 πρέσβιστον ἄστρον, νυκ
 τοιαῦτ' ἀλύων ταῖς ὑπερι
 βοᾷ παρ' ὄχθαις ποταμί
 ἵππος χαλινῶν ὡς κατασ
 ὅστις βοὴν σάλπιγγος ὁ
 τίν' ἀντιτάξεις τῷδε; τί
 κλήθρων λυθέντων προσι
 ΕΤ. κόσμον μὲν ἀνδρὸς οὔτιν'

οὐδ' ἔλκοποιὰ γίγνεται τὰ σήματα· 30
 λόφοι δὲ κώδων τ' οὐ δάκνουσ' ἄνευ δορός.
 καὶ νύκτα ταύτην ἦν λέγεις ἐπ' ἀσπίδος
 ἄστροισι μαρμαίρουσαν οὐρανοῦ κυρεῖν,
 τάχ' ἂν γένοιτο μάντις ἢ ἔννοια τινί.
 εἰ γὰρ θανόντι νύξ ἐπ' ὀφθαλμοῖς πέσοι, 35
 τῷ τοι φέροντι σῆμ' ὑπέρκοπον τόδε
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 καὐτὸς καθ' αὐτοῦ τήνδ' ὕβριν μαντεύσεται.
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 τῶνδ' ἀντιτάξω προστάτην πυλωμάτων, 40
 μάλ' εὐγενῆ τε καὶ τὸν αἰσχύνῃς θρόνον
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ΑΓ. τούτῳ μὲν οὕτως εὐτυχεῖν δοῖεν θεοί·
 Καπανεὺς δ' ἐπ' Ἠλέκτραισιν εἴληχεν πύλαις,
 γίγας δ' ἄλλος τοῦ πάρος λελεγεμένου 55
 μείζων, ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ,

πύργοις δ' ἀπειλεῖ δειν',
 θεοῦ τε γὰρ θέλοντος ἐκ
 καὶ μὴ θέλοντός φησιν,
 Ἔριν πέδοι σκήψασαν
 τὰς δ' ἀστραπάς τε καὶ
 μεσημβρινοῖσι θάλπεσι
 ἔχει δὲ σῆμα γυμνὸν ἄν
 φλέγει δὲ λαμπὰς διὰ γ
 χρυσοῖς δὲ φωνεῖ γράμμ
 τοιῶδε φωτὶ πέμπε, τίς
 τίς ἄνδρα κομπάζοντα
 ET. καὶ τῶδε κέρδει κέρδος ἐ
 τῶν τοι ματαίων ἀνδρά
 ἢ γλῶσσ' ἀληθῆς γίγνε
 Καπανεὺς δ' ἀπειλεῖ δρι
 θεοὺς ἀτίζων, κάπογυμν
 χαρᾶ ματαία θνητὸς ὦν
 πέμπει γεγωνὰ Ζηνὶ κυ
 πέποιθα δ' αὐτῷ ξὺν δί
 ἦξειν κεραυνὸν, οὐδὲν ἐξ
 μεσημβρινοῖσι θάλπεσι
 ἀνὴρ δ' ἐπ' αὐτῷ, κεί σι
 αἶθων τέτακται λῆμα, ἰ
 φερέγγυον φρούρημα, γ
 Ἀρτέμιδος εὐνοίαισι σύ
 λέγ' ἄλλον ἄλλαις ἐν π

4.

PERSAE, 433-531.

A messenger describes the retreat of the Persians after the battle of Salamis to Atossa, the mother of Xerxes.

ΑΤΟΣΣΑ. ΑΓΓΕΛΟΣ. ΧΟΡΟΣ.

- ΑΤ. Αἰαί, κακῶν δὴ πέλαγος ἔρρωγεν μέγα
Πέρσαις τε καὶ πρόπαντι βαρβάρων γένει.
- ΑΓ. εἶ νῦν τόδ' ἴσθι, μηδέπω μεσοῦν κακόν·
τοιιάδ' ἐπ' αὐτοὺς ἦλθε συμφορὰ πάθους,
ὡς τοῖσδε καὶ δις ἀντισηκῶσαι ῥοπῇ. 5
- ΑΤ. καὶ τίς γένοιτ' ἂν τῆσδ' ἔτ' ἐχθίων τύχη;
λέξον τίν' αὖ φῆς τήνδε συμφορὰν στρατῶ
ἐλθεῖν κακῶν ῥέπουσαν ἐς τὰ μάσσονα.
- ΑΓ. Περσῶν ὅσοιπερ ἦσαν ἀκμαῖοι φύσιν,
ψυχὴν τ' ἄριστοι κευγένειαν ἐκπρεπεῖς, 10
αὐτῶ τ' ἀνακτι πίστιν ἐν πρώτοις αἰεὶ,
τεθναῖσιν οἰκτρῶς δυσκλεεστάτῳ μῶρφ.
- ΑΤ. οἱ ἄγε τάλαινα συμφορᾶς κακῆς, φίλοι.
ποιῶ μῶρφ δὲ τούσδε φῆς ὀλωλέναι;
- ΑΓ. νῆσός τις ἐστὶ πρόσθε Σαλαμίνος τόπων, 15
βαῖα, δύσορμος ναυσὶν, ἣν ὁ φιλόχορος
Πᾶν ἐμβατεύει, ποντίας ἀκτῆς ἔπι.
ἐνταῦθα πέμπει τούσδ', ὅπως, ὅτ' ἐκ νεῶν
φθαρέντες ἐχθροὶ νῆσον ἐκσωζοίατο,
κτείνειαν εὐχείρωτον Ἑλλήνων στρατὸν, 20
φίλους δ' ὑπεκσώζοιεν ἐναλίων πόρων,

PERSAE.

κακῶς τὸ μέλλον ἱστορῶν.
 ναῶν ἔδωκε κῦδος Ἑλλησιν
 αὐθημερὸν φάρξαντες εὐχῶ
 ὄπλοισι ναῶν ἐξέθρωσκον·
 κυκλοῦντο πᾶσαν νῆσον, ὧ
 ὅποι τράποιντο. πολλὰ μ
 πέτροισιν ἠράσσοντο, τοξ
 θώμιγγος ἰοὶ προσπίτνουν
 τέλος δ' ἐφορμηθέντες ἐξ
 παίουσι, κρεοκοποῦσι δυστ
 ἔως ἀπάντων ἐξαπέφθειραι
 Ξέρξης δ' ἀνώμωξεν κακῶν
 ἔδραν γὰρ εἶχε παντὸς εὐα
 ὑψηλὸν ὄχθον ἄγχι πελαγ
 ρήξας δὲ πέπλους κἀνακωκ
 πεζῶ παραγγείλας ἄφαρ
 ἴησ' ἀκόσμφ' ξὺν φυγῇ. το
 πρὸς τῇ πάροιθε συμφορᾷ
 ΑΤ. ὦ στυγνὲ δαίμον, ὡς ἄρ' ἔ
 Πέρσας· πικρὰν δὲ παῖς ἐ
 κλειῶν Ἀθηνῶν εὔρε, κοῦκ'
 οὐς πρόσθε Μαραθῶν βαρ
 ῶν ἀντίποινα παῖς ἐμὸς πρ
 τοσόδε πλῆθος πημάτων
 σὺ δ' εἶπέ, ναῶν αἰ πεφεύγ
 ποῦ τάσδ' ἔλειπες· οἶσθα
 ΑΓ. ναῶν γε ταγοὶ τῶν λελειμ,

κατ' οὖρον οὐκ εὐκοσμον αἶρονται φυγὴν·
 στρατὸς δ' ὁ λοιπὸς ἔν τε Βοιωτῶν χθονὶ 50
 διώλλυθ', οἱ μὲν ἀμφὶ κρηναῖον γάνος
 δίψῃ πονοῦντες, οἱ δ' ὑπ' ἄσθματος κenoὶ
 διεκπερῶμεν ἔς τε Φωκέων χθόνα
 καὶ Δωρίδ' αἶαν, Μηλιᾶ τε κόλπον, οὐ
 Σπερχειὸς ἄρδει πεδίον εὐμενεὶ ποτῶ· 55
 κἀντεῦθεν ἡμᾶς γῆς Ἀχαιίδος πέδον
 καὶ Θεσσαλῶν πόλισμ' ὑπεσπανισμένους
 βορᾶς ἐδέξαντ'· ἔνθα δὴ πλείστοι θάνον
 δίψῃ τε λιμῶ τ'· ἀμφοτέρα γὰρ ἦν τάδε.
 Μαγνητικὴν δὲ γαίαν ἠδὲ Μακεδόνων 60
 χώραν ἀφικόμεσθ', ἐπ' Ἀξίου πόρον,
 Βόλβης θ' ἔλειον δόνακα, Πάγγαιόν τ' ὄρος,
 Ἴδωνίδ' αἶαν· νυκτὶ δ' ἐν ταύτῃ θεὸς
 χειμῶν' ἄωρον ὤρσε, πηγυσι δὲ πᾶν
 ῥέεθρον ἀγνοῦ Στρυμόνος. θεοὺς δέ τις 65
 τὸ πρὶν νομίζων οὐδαμοῦ τότ' εὐχετο
 λιταῖσι, γαίαν οὐρανόν τε προσκυνῶν.
 ἐπεὶ δὲ πολλὰ θεοκλυτῶν ἐπαύσατο
 στρατὸς, περᾶ κρυσταλλοπῆγα διὰ πόρον·
 χῶστις μὲν ἡμῶν, πρὶν σκεδασθῆναι θεοῦ 70
 ἀκτῖνας, ὠρμήθη, σεσωσμένος κυρεῖ.
 φλέγων γὰρ αὐγαῖς λαμπρὸς ἡλίου κύκλος
 μέσον πόρον διήκε, θερμαίνων φλογί·
 πίπτον δ' ἐπ' ἀλλήλοισιν· εὐτυχεὶ δέ τοι
 ὅστις τάχιστα πνεῦμ' ἀπέρρηξεν βίου. 75

ὄσοι δὲ λοιποὶ κάτυχον σωτηρίας,
 Θρήκην περάσαντες μόγις πολλῶ πόνῳ,
 ἤκουσιν ἐκφυγόντες, οὐ πολλοὶ τινες,
 ἐφ' ἐστιούχον γαίαν· ὡς στένειν πόλιν
 Περσῶν, ποθοῦσαν φιλτάτην ἤβην χθονός. 80
 ταυτ' ἔστ' ἀληθῆ· πολλὰ δ' ἐκλείπω λέγων
 κακῶν ἅ Πέρσαις ἐγκατέσκηψεν θεός.

ΧΟ. ὦ δυσπόνητε δαίμον, ὡς ἄγαν βαρὺς
 ποδοῖν ἐνήλλου παντὶ Περσικῶ γένει.

ΑΤ. οἱ ἄγε τάλαινα διαπεπραγμένου στρατοῦ· 85
 ὃ νυκτὸς ὄψις ἐμφανῆς ἐνυπνίων,
 ὡς κάρτα μοι σαφῶς ἐδήλωσας κακά.
 ὑμεῖς δὲ φαύλως αὐτ' ἄγαν ἐκρίνατε.
 ὅμως δ', ἐπειδὴ τῆδ' ἐκύρωσεν φάτις
 ὑμῶν, θεοῖς μὲν πρῶτον εὔξασθαι θέλω· 90
 ἔπειτα γῆ τε καὶ φθιτοῖς δωρήματα
 ἤξω λαβοῦσα πέλανον ἐξ οἴκων ἐμῶν,
 ἐπίσταμαι μὲν ὡς ἐπ' ἐξειργασμένοις,
 ἀλλ' ἐς τὸ λοιπὸν εἴ τι δὴ λῶον πέλοι.
 ὑμᾶς δὲ χρὴ ἄγε πρὸς τοῖσδε τοῖς πεπραγμένοις 95
 πιστοῖσι πιστὰ ζυμφέρειν βουλευματα·
 καὶ παῖδ', ἐάν περ δεῦρ' ἐμοῦ πρόσθεν μόλη,
 παρηγορεῖτε, καὶ προπέμπετ' ἐς δόμους,
 μὴ καί τι πρὸς κακοῖσι προσθῆται κακόν.

5.

AGAMEMNON, 278-350.

Clytemnestra describes how the news of the capture of Troy was brought from Ida to Argos.

ΧΟΡΟΣ. ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΧΟ. Ποίου χρόνου δὲ καὶ πεπόρθηται πόλις ;

ΚΛ. τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

ΧΟ. καὶ τίς τόδ' ἐξίκοιτ' ἂν ἀγγέλων τάχος ;

ΚΛ. "Ἡφαιστος" Ἰδης λαμπρὸν ἐκπέμπων σέλας.

φρυκτὸς δὲ φρυκτὸν δεῦρ' ἀπ' ἀγγάρον πυρὸς 5
ἔπεμπεν. "Ἰδη μὲν πρὸς Ἑρμαῖον λέπας

Λήμνον· μέγαν δὲ πανὸν ἐκ νήσου τρίτον

Ἀθῶν αἶπος Ζηνὸς ἐξεδέξατο,

ὑπερτελής τε, πόντον ὥστε νωτίσαι,

ἰσχὺς πορευτοῦ λαμπάδος πρὸς ἠδονὴν 10

πέυκη τὸ χρυσοφεγγές, ὥς τις ἥλιος,

σέλας παραγγείλασα Μακίστου σκοπαῖς·

ὁ δ' οὔτι μέλλων οὐδ' ἀφρασμόνως ὕπνῳ

νικώμενος παρήκεν ἀγγέλου μέρος·

ἐκάς δὲ φρυκτοῦ φῶς ἐπ' Εὐρίπου ροὰς 15

Μεσσαπίου φύλαξι σημαίνει μολόν.

οἱ δ' ἀντέλαμψαν καὶ παρήγγειλαν πρόσω

γραιάς ἐρείκης θωμὸν ἄψαντες πυρί.

σθένουσα λαμπὰς δ' οὐδέπω μαυρουμένη,

ὑπερθορούσα πεδίον Ἄσωποῦ, δίκην 20

φαιδρᾶς σελήνης, πρὸς Κιθαιρῶνος λέπας

- ἤγειρεν ἄλλην ἐκδοχὴν πομποῦ πυρός.
 φάος δὲ τηλέπομπον οὐκ ἠναίνετο
 φρουρὰ πλέον καίουσα τῶν εἰρημένων·
 λίμνην δ' ὑπὲρ Γοργῶπιν ἔσκηψεν φάος· 25
 ὄρος τ' ἐπ' Αἰγίπλαγκτον ἐξικνούμενον
 ὄτρυνε θεσμὸν μὴ χατίζεσθαι πυρός.
 πέμπουσι δ' ἀνδαιόντες ἀφθόνῳ μένει
 φλογὸς μέγαν πώγωνα, καὶ Σαρωνικοῦ
 πορθμοῦ κάτοπτον πρῶν' ὑπερβάλλειν πρόσω
 φλέγουσαν· εἴτ' ἔσκηψεν, ἔς τ' ἀφίκετο 31
 Ἄραχναῖον αἶπος, ἀστυγείτονας σκοπᾶς·
 κᾶπειτ' Ἀτρειδῶν ἐς τόδε σκήπτει στέγος
 φάος τόδ' οὐκ ἄπαππον Ἰδαίου πυρός.
 τοιοῖδε τοί μοι λαμπαδηφόρων νόμοι, 35
 ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι·
 νικᾶ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
 τέκμαρ τοιοῦτο σύμβολόν τε σοὶ λέγω
 ἀνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.
- ΧΟ. θεοῖς μὲν αὖθις, ὦ γυναῖ, προσεύξομαι. 40
 λόγους δ' ἀκοῦσαι τούσδε κάποθαυμάσαι
 διηνεκῶς θέλοιμ' ἄν, ὡς λέγοις πάλιν.
- ΚΛ. Τροίαν Ἀχαιοὶ τῆδ' ἔχουσ' ἐν ἡμέρᾳ,
 οἶμαι βοὴν ἄμικτον ἐν πόλει πρέπειν.
 ὄξος τ' ἄλειφά τ' ἐγχεᾶς ταύτῳ κύτει 45
 διχρυστατοῦντ' ἄν, οὐ φίλω, προσεννέπεις.
 καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα
 φθογγὰς ἀκούειν ἔστι συμφορᾶς διπλῆς.

οἱ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες
 ἀνδρῶν κασιγνήτων τε καὶ φυταλμίων 50
 παῖδες γερόντων οὐκέτ' ἐξ ἐλευθέρου
 δέρης ἀποιμώζουσι φιλτάτων μόρον·
 τοὺς δ' αὖτε νυκτίπλαγκτος ἐκ μάχης πόνος
 νήστεις πρὸς ἀρίστοισιν ὧν ἔχει πόλις
 τάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον· 55
 ἀλλ' ὡς ἕκαστος ἔσπασεν τύχης πάλον,
 ἐν αἰχμαλώτοις Τρωϊκοῖς οἰκήμασιν
 ναίουσιν ἤδη, τῶν ὑπαιθρίων πάγων
 δρόσων τ' ἀπαλλαγέντες, ὡς δὲ δαίμονες
 ἀφύλακτον εὐδήσουσι πᾶσαν εὐφρόνην. 60
 εἰ δ' εὖ σέβουσι τοὺς πολισούχους θεοὺς
 τοὺς τῆς ἀλούσης γῆς θεῶν θ' ἰδρύματα,
 οὗ τᾶν ἐλόντες αὖθις ἀνθαλοῖεν ἄν.
 ἔρωσ δὲ μή τις πρότερον ἐμπίπτοι στρατῶ
 πορθεῖν ἢ μὴ χρῆ, κέρδεσιν νικωμένους. 65
 δεῖ γὰρ πρὸς οἴκους νοστίμου σωτηρίας
 κάμψαι διαύλου θάτερον κῶλον πάλιν·
 θεοῖς δ' ἐναμπλάκητος εἰ μόλοι στρατὸς,
 ἐγρηγορὸς τὸ πῆμα τῶν ὀλωλότων
 γένοιτ' ἄν, εἰ πρόσπαια μὴ τύχοι κακά. 70
 τοιαῦτά τοι γυναικὸς ἐξ ἐμοῦ κλύοις·
 τὸ δ' εὖ κρατοῖη, μὴ διχορρόπως ἰδεῖν.
 πολλῶν γὰρ ἐσθλῶν τήνδ' ὄνησιν εἰλόμην.

III.

SOPHOCLES.

1.

AJAX, 529—595.

Ajax sinned against Athena, who put madness in his heart so that he slew the oxen and herds of the army, believing them to be the chieftains. He has now recovered from his frenzy, and desires that his child be brought to him.

ΑΙΑΣ. ΤΕΚΜΗΣΣΑ. ΧΟΡΟΣ.

ΤΕΚ. Ἄλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.

ΑΙ. κόμιζέ νύν μοι παῖδα τὸν ἐμὸν, ὡς ἴδω.

ΤΕΚ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.

ΑΙ. ἐν τοῖσδε τοῖς κακοῖσιν, ἢ τί μοι λέγεις ;

ΤΕΚ. μὴ σοί γέ που δύστηνος ἀντήσας θάνοι. 5

ΑΙ. πρέπον γέ τ' ἂν ἦν δαίμονος τοῦμοῦ τόδε.

ΤΕΚ. ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέσαι.

ΑΙ. ἐπήνεσ' ἔργον καὶ πρόνοϊαν ἦν ἔθου.

ΤΕΚ. τί δῆτ' ἂν ὡς ἐκ τῶνδ' ἂν ὠφελοίμι σε ;

ΑΙ. δός μοι προσειπεῖν αὐτὸν ἐμφανῆ τ' ἰδεῖν. 10

ΤΕΚ. καὶ μὴν πέλας γε προσπόλοισ φυλάσσεται.

- ΑΙ. τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν ;
 ΤΕΚ. ᾧ παῖ, πατήρ καλεῖ σε. δεῦρο προσπόλων
 ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.
- ΑΙ. ἔρποντι φωνεῖς, ἢ λελειμμένῳ λόγου ; 15
 ΤΕΚ. καὶ δὴ κομίζει προσπόλων ὄδ' ἐγγύθεν.
- ΑΙ. αἶρ' αὐτὸν, αἶρε δεῦρο. ταρβήσει γὰρ οὐ
 νεοσφαγῇ που τόνδε προσλεύσσω φόνον,
 εἶπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν.
 ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς 20
 δεῖ πωλοδαμεῖν κάξομοιοῦσθαι φύσιν.
 ᾧ παῖ, γένοιο πατρὸς εὐτυχέστερος,
 τὰ δ' ἄλλ' ὁμοίος· καὶ γένοί' ἂν οὐ κακός.
 καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,
 ὀθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν. 25
 ἐν τῷ φρονεῖν γὰρ μηδὲν ἠδιστος βίος,
 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης.
 ὅταν δ' ἴκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς
 δείξεις ἐν ἐχθροῖς οἶος ἐξ οἴου ἰτράφης.
 τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν 30
 ψυχὴν ἀτάλλων, μητρὶ τῆδε χαρμονήν.
 οὔτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίση
 στυγναῖσι λάβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.
 τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφί σοι
 λείψω τροφῆς ἄοκνον ἔμπα, καὶ ταυῶν 35
 τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχω.
 ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς,
 ὑμῖν τε κοινὴν τήνδ' ἐπισκῆπτω χάριν,

- κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολὴν, ὅπως
 τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων 40
 Τελαμῶνι δείξει μητρί τ', Ἐριβοία λέγω,
 ὡς σφιν γένηται γηροβοσκὸς εἰσαεῖ.
 καὶ τὰμὰ τεύχη μῆτ' ἀγωνάρχαι τινὲς
 θήσουσ' Ἀχαιοῖς μῆθ' ὁ λυμεὼν ἐμός.
 ἀλλ' αὐτό μοι σὺ, παῖ, λαβὼν ἐπώνυμον, 45
 Εὐρύσακες, ἴσχε, διὰ πολυρράφου στρέφῳ
 πέρπακος, ἐπτάβοιον ἄρρηκτον σάκος·
 τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.
 ἀλλ' ὡς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,
 καὶ δῶμα πάκτου, μῆδ' ἐπισκῆνους γόους 50
 δάκρυε. κάρτα τοι φιλοϊκτιστον γυνή.
 πύκαζε θᾶσσον. οὐ πρὸς ἰατροῦ σοφοῦ
 θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πῆματι.
- ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν.
 οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθηγμένη. 55
- ΤΕΚ. ὦ δέσποτ' Αἴας, τί ποτε δρασεῖεις φρενί;
- ΑΙ. μὴ κρῖνε, μὴ ἕταζε. σωφρονεῖν καλόν.
- ΤΕΚ. οἴμ' ὡς ἀθυμῶ· καί σε πρὸς τοῦ σου τέκνου
 καὶ θεῶν ἰκνοῦμαι μὴ προδοὺς ἡμᾶς γένη.
- ΑΙ. ἄγαν γε λυπεῖς. οὐ κάτοισθ' ἐγὼ θεοῖς 60
 ὡς οὐδὲν ἀρκεῖν εἴμ' ὀφειλέτης ἔτι;
- ΤΕΚ. εὐφῆμα φώνει.
- ΑΙ. τοῖς ἀκούουσιν λέγε.
- ΤΕΚ. σὺ δ' οὐχὶ πείσει;
- ΑΙ. πόλλ' ἄγαν ἤδη θροεῖς.

ΤΕΚ. ταρβῶ γὰρ, ὦναξ.

ΑΙ. οὐ ξυνέρξεθ' ὡς τάχος ;

ΤΕΚ. πρὸς θεῶν, μαλάσσου. 65

ΑΙ. μῶρά μοι δοκεῖς φρονεῖν,
εἰ τοῦμὸν ἦθος ἄρτι παιδεύειν νοεῖς.

2.

ELECTRA, 1288-1383.

News had been brought to Clytemnestra that Orestes was killed by an accident at the Pythian games. But this was not true, and Orestes returns safely home, bearing the urn in which his supposed ashes are contained. He reveals himself to Electra ; and the announcement of the Paidagogus, who has been sent to explore the household, being favourable, Orestes and Pylades pass into the house to take vengeance on Clytemnestra.

ΟΡΕΣΤΗΣ. ΗΛΕΚΤΡΑ. ΧΟΡΟΣ. ΠΑΙΔΑΓΩΓΟΣ.

ΟΡ. Τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με
μήθ' ὡς πατρώαν κτήσιν Αἰγισθος δόμων
ἀντλεί, τὰ δ' ἐκχεί, τὰ δὲ διασπείρει μάτην.
χρόνου γὰρ ἂν σοι καιρὸν ἐξείργοι λόγος. 5
ἃ δ' ἀρμόσει μοι τῷ παρόντι νῦν χρόνῳ
σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι
γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῷ.

οὕτω δ' ὅπως μήτηρ σε μὴ 'πιγνώσεται
 φαιδρῷ προσώπῳ νῶν ἐπελθόντοιν δόμους· 10
 ἀλλ' ὡς ἐπ' ἄτη τῇ μάτην λελεγμένη
 στέναζ'· ὅταν γὰρ εὐτυχήσωμεν, τότε
 χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως.

ΗΛ. ἀλλ', ὦ κασίγνηθ', ὦδ' ὅπως καὶ σοὶ φίλον
 καὶ τοῦμόν ἔσται τῆδ'· ἐπεὶ τὰς ἡδονὰς . 15
 πρὸς σοῦ λαβοῦσα κοῦκ ἐμὰς ἐκτησάμην.
 κοῦδ' ἂν σε λυπήσασα δεξαίμην βραχὺ
 αὐτὴ μέγ' εὐρεῖν κέρδος· οὐ γὰρ ἂν καλῶς
 ὑπηρετοίην τῷ παρόντι δαίμονι.
 ἀλλ' οἶσθα μὲν τὰνθένδε, πῶς γὰρ οὐ; κλύων
 ὀθούνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας, 21
 μήτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσης ποθ' ὡς
 γέλῳτι τοῦμόν φαιδρὸν ὄψεται κάρα.
 μίσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
 κἀπεί σ' ἐσείδον, οὐ ποτ' ἐκλήξω χαρᾷ 25
 δακρυρροοῦσα. πῶς γὰρ ἂν λήξαιμ' ἐγὼ,
 ἦτις μιᾷ σε τῆδ' ὀδῶ θανόντα τε
 καὶ ζῶντ' ἐσείδον; εἴργασαι δέ μ' ἄσκοπα·
 ὥστ' εἰ πατήρ μοι ζῶν ἴκοιτο, μηκέτ' ἂν
 τέρας νομίζειν αὐτὸ, πιστεύειν δ' ὄρᾶν. 30
 ὅτ' οὖν τοιαύτην ἡμῖν ἐξήκεισ ὀδὸν,
 ἄρχ' αὐτὸς ὣς σοι θυμός. ὡς ἐγὼ μόνῃ
 οὐκ ἂν δυοῖν ἤμαρτον· ἦ γὰρ ἂν καλῶς
 ἔσωσ' ἐμαυτὴν, ἢ καλῶς ἀπωλόμην·

ΧΟ. σιγᾶν ἐπήνεσ'· ὡς ἐπ' ἐξόδῳ κλύω 35

τῶν ἔνδοθεν χωροῦντος. ΗΛ. εἴσιτ' ; ὦ ξένοι,
 ἄλλως τε καὶ φέροντες οἷ' ἂν οὔτε τις
 δόμων ἀπώσαιτ' οὔτ' ἂν ἡσθείη λαβῶν.

ΠΑΙ. ὦ πλείστα μῶροι καὶ φρενῶν τητώμενοι,
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι, 40
 ἢ νοῦς ἔνεστιν οὔτις ὑμῖν ἐγγενῆς,
 ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς
 τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε ;
 ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ 'κύρουν ἐγὼ
 πάλαι φυλάσσω, ἦν ἂν ὑμῖν ἐν δόμοις 45
 τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα·
 νῦν δ' εὐλάβειαν τῶνδε προϋθέμην ἐγώ.
 καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων
 καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾷ βοῆς
 εἴσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν 50
 ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.

ΟΡ. πῶς οὖν ἔχει τάντεϋθεν εἰσιόντι μοι ;

ΠΑΙ. καλῶς· ὑπάρχει γάρ σε μὴ γνῶναί τινα.

ΟΡ. ἦγγεϊλας, ὡς ἔοικεν, ὡς τεθνηκῶτα.

ΠΑΙ. εἰς τῶν ἐν Ἄιδου μάνθαν' ἐνθάδ' ὦν ἀνὴρ. 55

ΟΡ. χαίρουσιν οὖν τούτοισιν ; ἢ τίνες λόγοι ;

ΠΑΙ. τελουμένων εἴποιμ' ἂν· ὡς δὲ νῦν ἔχει,
 καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

ΗΛ. τίς οὐτός ἐστ', ἀδελφέ ; πρὸς θεῶν φράσον.

ΟΡ. οὐχὶ ξυνίης ; ΗΛ. οὐδέ γ' ἐς θυμὸν φέρω. 60

ΟΡ. οὐκ οἶσθ' ὅτφ μ' ἔδωκας ἐς χέρας ποτέ ;

ΗΛ. ποίφ ; τί φωνεῖς ; ΟΡ. οὐ τὸ Φωκέων πέδον

- ὑπεξεπέμφθην σῆ προμηθία χεροῖν.
 ΗΛ. ἦ κείνος οὗτος ὃν ποτ' ἐκ πολλῶν ἐγὼ
 μόνον προσεῦραι πιστὸν ἐν πατρὸς φόνῳ; 65
- ΟΡ. ὄδ' ἐστί· μή μ' ἔλεγχε πλείοσιν λόγοις.
- ΗΛ. ὦ φίλτατον φῶς, ὦ μόνος σωτῆρ δόμων
 Ἀγαμέμνωνος, πῶς ἦλθες; ἦ σὺ κείνος εἶ,
 ὃς τόνδε κάμ' ἔσωσας ἐκ πολλῶν πόνων;
 ὦ φίλταται μὲν χεῖρες, ἠδιστον δ' ἔχων 70
 ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
 ξυνών μ' ἔληθες οὐδ' ἔφαινες, ἀλλὰ με
 λόγοις ἀπώλλυς, ἔργ' ἔχων ἠδιστ' ἐμοί;
 χαῖρ', ὦ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ·
 χαῖρ'· ἴσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ
 ἤχθηρα καφίλησ' ἐν ἡμέρᾳ μιᾷ. 76
- ΠΑΙ. ἀρκεῖν δοκεῖ μοι· τοὺς γὰρ ἐν μέσῳ λόγους
 πολλαὶ κυκλοῦνται νύκτες ἡμέραι τ' ἴσαι,
 αἱ ταῦτά σοι δείξουσιν, Ἡλέκτρα, σαφῆ.
 σφῶν δ' ἐννέπω ἄγ' οἱν παρεστώτοιον ἄτι 80
 νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·
 νῦν οὐτις ἀνδρῶν ἔνδον· εἰ δ' ἐφέξετον,
 φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις
 ἄλλοισι τούτων πλείοσιν μαχούμενοι.
- ΟΡ. οὐκοῦν μακρῶν ἔθ' ἡμῖν οὐδὲν ἄν λόγων, 85
 Πυλάδῃ, τόδ' εἶη τοῦργον, ἀλλ' ὅσον τάχος
 χωρεῖν ἔσω, πατρῶα προσκύσανθ' ἔδη
 θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε.
- ΗΛ. ἀναξ Ἄπολλον, ἴλεως αὐτοῖν κλύε,

ἐμοῦ τε πρὸς τούτοισιν, ἢ σε πολλὰ δὴ 90
 ἀφ' ὧν ἔχοιμι λιπαρεῖ προῦστην χερί.
 νῦν δ', ὦ Λύκει' Ἄπολλον, ἐξ οἴων ἔχω
 αἰτῶ, προπίτνω, λίσσομαι, γενοῦ πρόφρων
 ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,
 καὶ δεῖξον ἀνθρώποισι τὰπιτίμια 95
 τῆς δυσσεβείας οἶα δωροῦνται θεοί.

3.

PHILOCTETES, 232-401.

Neoptolemus, the son of Achilles, was sent to bring Philoctetes from Lemnos to Troy, a prophet having foretold that the city could not be taken without the bow and arrows of Heracles, which were in the possession of Philoctetes. Neoptolemus conceals his real object, lest Philoctetes should be unwilling to go with him owing to his desertion by the Atridae on the voyage to Troy. For he had been bitten by a serpent in the foot, which caused a grievous wound, so that his cries were heard through the whole army: and in order to rid themselves of annoyance, the Atridae abandoned him when asleep on the island of Lemnos.

ΝΕΟΠΤΟΛΕΜΟΣ. ΦΙΛΟΚΤΗΤΗΣ. ΧΟΡΟΣ.

ΝΕ. Ἄλλ', ὦ ξέν', ἴσθι τοῦτο πρῶτον, οὐνεκα
 Ἕλληνές ἐσμεν· τοῦτο γὰρ βούλει μαθεῖν.
 ΦΙ. ὦ φίλτατον φώνημα· φεῦ τὸ καὶ λαβεῖν
 πρόσφθεγμα τοιοῦδ' ἀνδρὸς ἐν χρόνῳ μακρῷ.

τίς σ', ὦ τέκνον, προσέσχε, τίς προσήγαγεν 5
 χρεία; τίς ὀρμή; τίς ἀνέμων ὁ φίλτατος;
 γέγονέ μοι πᾶν τοῦθ', ὅπως εἰδῶ τίς εἶ.

ΝΕ. ἐγὼ γένος μὲν εἰμι τῆς περιρρύτου
 Σκύρου· πλέω δ' ἐς οἶκον· αὐδῶμαι δὲ παῖς
 Ἀχιλλέως, Νεοπτόλεμος. οἶσθα δὴ τὸ πᾶν. 10

ΦΙ. ὦ φίλτατου παῖ πατρός, ὦ φίλης χθονός,
 ὦ τοῦ γέροντος θρέμμα Λυκομήδους, τίτι
 στόλῳ προσέσχεσ τήνδε γῆν πόθεν πλέων;

ΝΕ. ἐξ Ἰλίου τοι δὴ τανῦν γε ναυστολῶ.

ΦΙ. πῶς εἶπας; οὐ γὰρ δὴ σύ γ' ἦσθα ναυβάτης 15
 ἡμῖν κατ' ἀρχὴν τοῦ πρὸς Ἴλιον στόλου.

ΝΕ. ἦ γὰρ μετέσχεσ καὶ σὺ τοῦδε τοῦ πόνου;

ΦΙ. ὦ τέκνον, οὐ γὰρ οἶσθά μ' ὄντιν' εἰσοράς;

ΝΕ. πῶς γὰρ κάτοιδ' ὄν γ' εἶδον οὐδεπώποτε;

ΦΙ. οὐδ' ὄνομά γ' οὐδὲ τῶν ἐμῶν κακῶν κλέος 20
 ἦσθου ποτ' οὐδὲν, οἷς ἐγὼ διωλλύμην;

ΝΕ. ὡς μηδὲν εἰδότη' ἴσθι μ' ὦν ἀνιστορεῖς.

ΦΙ. ὦ πόλλ' ἐγὼ μοχθηρός, ὦ πικρός θεοῖς,
 οὐ μηδὲ κληδὼν ὧδ' ἔχοντος οἴκαδε
 μηδ' Ἑλλάδος γῆς μηδαμοῦ διηλθέ που. 25
 ἀλλ' οἱ μὲν ἐκβαλόντες ἀνοσίως ἐμὲ
 γελῶσι σίγ' ἔχοντες, ἢ δ' ἐμῆ νόσος
 ἀεὶ τέθηλε καπὶ μείζον ἔρχεται.

ὦ τέκνον, ὦ παῖ πατρός ἐξ Ἀχιλλέως,
 ὄδ' εἴμ' ἐγὼ σοι κείνος, ὄν κλύεις ἴσως 30
 τῶν Ἡρακλείων ὄντα δεσπότην ὄπλων,

ὁ τοῦ Ποιάντος παῖς Φιλοκτῆτης, ὃν οἱ
 δισσοὶ στρατηγοὶ χῶ Κεφαλλήνων ἀναξ
 ἔρριψαν αἰσχρῶς ὡδ' ἔρημον, ἀγρία
 νόσῳ καταφθίνοντα, τῆς ἀνδροφθόρου 35
 πληγέντ' ἐχίδνης ἀγρίῳ χαράγματι
 ξὺν ἧ μ' ἐκείνοι, παῖ, προθέντες ἐνθάδε
 ᾤχοντ' ἔρημον, ἠνίκ' ἐκ τῆς ποντίας
 Χρύσης κατέσχον δεῦρο ναυβάτη στόλῳ.
 τότε ἄσμενοὶ μ' ὡς εἶδον ἐκ πολλοῦ σάλου 40
 εὔδοντ' ἐπ' ἀκτῆς ἐν κατηρεφεί πέτρῳ,
 λιπόντες ᾤχονθ', οἷα φωτὶ δυσμόρῳ
 ῥάκη προθέντες βαιᾶ καὶ τι καὶ βορᾶς
 ἐπωφέλημα σμικρὸν, οἷ' αὐτοῖς τύχοι.
 σὺ δὴ, τέκνον, ποῖαν μ' ἀνάστασιν δοκεῖς 45
 αὐτῶν βεβώτων ἐξ ὕπνου στήναι τότε;
 ποῖ' ἐκδακρῦσαι, ποῖ' ἀποιμῶξαι κακά;
 ὀρῶντα μὲν ναῦς, ἅς ἔχων ἐναυστόλουν,
 πάσας βεβώσας, ἄνδρα δ' οὐδέν' ἔντοπον,
 οὐχ ὅστις ἀρκέσειεν, οὐδ' ὅστις νόσου 50
 κάμνοντι συλλάβοιτο· πάντα δὲ σκοπῶν
 εὔρισκον οὐδέν πλὴν ἀνιᾶσθαι παρόν,
 τούτου δὲ πολλὴν εὐμάρειαν, ὦ τέκνον.
 ὁ μὲν χρόνος δὴ διὰ χρόνου προὔβαινέ μοι,
 κᾶδει τι βαιᾶ τῆδ' ὑπὸ στέγῃ μόνον 55
 διακονεῖσθαι. γαστρὶ μὲν τὰ σύμφορα
 τόξον τόδ' ἐξεύρισκε, τὰς ὑποπτέρους
 βάλλον πελείας· πρὸς δὲ τούθ', ὅ μοι βάλαι

νευροσπαδῆς ἄτρακτος, αὐτὸς ἂν τάλας
 εἰλυόμην δύστηνον ἐξέλκων πόδα 60
 πρὸς τοῦτ' ἂν· εἴ τ' ἔδει τι καὶ ποτὸν λαβεῖν,
 καὶ που πάγου χυθέντος, οἷα χείματι,
 ξύλον τι θραῦσαι, ταῦτ' ἂν ἐξέρπων τάλας
 ἐμηχανώμην· εἶτα πῦρ ἂν οὐ παρῆν,
 ἀλλ' ἐν πέτροισι πέτρον ἐκτρίβων μῶλις 65
 ἔφην' ἄφαντον φῶς, ὃ καὶ σώζει μ' αἰεί.
 οἰκουμένη γὰρ οὖν στέγη πυρὸς μέτα
 πάντ' ἐκπορίζει πλὴν τὸ μὴ νοσεῖν ἐμέ.
 φέρ', ὦ τέκνον, νῦν καὶ τὸ τῆς νήσου μάθης.
 ταύτη πελάζει ναυβάτης οὐδεὶς ἐκῶν· 70
 οὐ γὰρ τις ὄρμος ἐστίν, οὐδ' ὅποι πλέων
 ἐξεμπολήσει κέρδος, ἢ ξενώσεται.
 οὐκ ἐνθάδ' οἱ πλοῖ τοῖσι σώφροσιν βροτῶν.
 τάχ' οὖν τις ἄκων ἔσχε· πολλὰ γὰρ τάδε
 ἐν τῷ μακρῷ γένοιτ' ἂν ἀνθρώπων χρόνῳ. 75
 οὗτοί μ', ὅταν μὀλωσιν, ὦ τέκνον, λόγους
 ἐλευοῦσι μὲν, καὶ πού τι καὶ βορᾶς μέρος
 προσέδοσαν οἰκτείραντες, ἢ τινα στολὴν·
 ἐκεῖνο δ' οὐδεὶς, ἠνίκ' ἂν μνησθῶ, θέλει,
 σῶσαί μ' ἐς οἴκους, ἀλλ' ἀπόλλυμαι τάλας 80
 ἔτος τόδ' ἤδη δέκατον ἐν λιμῷ τε καὶ
 κακοῖσι βόσκων τὴν ἀδηφάγον νόσον.
 τοιαῦτ' Ἀτρεΐδαί μ' ἦ τ' Ὀδυσσεῶς βία,
 ὦ παῖ, δεδράκασ', οἷς Ὀλύμπιοι θεοὶ
 δοιέν ποτ' ἐντοῖς ἀντίποιν' ἐμοῦ παθεῖν. 85

- ΧΟ. ἔοικα καὶ γὰρ τοῖς ἀφιγμένοις ἴσα
 ξένοις ἐποικτεῖρειν σε, Ποιάντος τέκνον.
- ΝΕ. ἐγὼ δὲ καὐτὸς τοῖσδε μάρτυς ἐν λόγοις,
 ὡς εἶσ' ἀληθεῖς οἶδα, συντυχῶν κακῶν
 ἀνδρῶν Ἀτρειδῶν τῆς τ' Ὀδυσσεύς βίας. 90
- ΦΙ. ἦ γὰρ τι καὶ σὺ τοῖς πανωλέθροις ἔχεις
 ἔγκλημ' Ἀτρεΐδαις, ὥστε θυμοῦσθαι παθῶν ;
- ΝΕ. θυμὸν γένοιτο χειρὶ πληρῶσαί ποτε,
 ἴν' αἱ Μυκῆναι γνοίεν ἢ Σπάρτη θ' ὅτι
 χῆ Σκῦρος ἀνδρῶν ἀλκίμων μήτηρ ἔφυ. 95
- ΦΙ. εὖ γ', ὦ τέκνον· τίνας γὰρ ὦδε τὸν μέγαν
 χόλον κατ' αὐτῶν ἐγκαλῶν ἐλήλυθας ;
- ΝΕ. ὦ παῖ Ποιάντος, ἐξερῶ, μόλις δ' ἐρῶ,
 ἄγωγ' ὑπ' αὐτῶν ἐξελωβήθην μολῶν.
 ἐπεὶ γὰρ ἔσχε μοῖρ' Ἀχιλλέα θανεῖν, 100
- ΦΙ. οἴμοι· φράσης μοι μὴ πέρα, πρὶν ἂν μάθω
 πρῶτον τόδ', ἢ τέθνηχ' ὁ Πηλέως γόνος ;
- ΝΕ. τέθνηκεν, ἀνδρὸς οὐδενός, θεοῦ δ' ὕπο,
 τοξευτὸς, ὡς λέγουσιν, ἐκ Φοίβου δαμείς.
- ΦΙ. ἀλλ' εὐγενῆς μὲν ὁ κτανίων τε χῶ θανῶν. 105
 ἀμηχανῶ δὲ πότερον, ὦ τέκνον, τὸ σὸν
 πάθημ' ἐλέγχω πρῶτον, ἢ κείνον στένω.
- ΝΕ. οἴμαι μὲν ἀρκεῖν σοί γε καὶ τὰ σ', ὦ τάλας,
 ἀλγήμαθ', ὥστε μὴ τὰ τῶν πέλας στένειν.
- ΦΙ. ὀρθῶς ἔλεξας. τοιγαροῦν τὸ σὸν φράσον 110
 αὐθις πάλιν μοι πράγμ', ὅτφ σ' ἐνύβρισαν.
- ΝΕ. ἦλθόν με νηὶ ποικιλοστόλφ μετὰ

δῖός τ' Ὀδυσσεὺς χῶ τροφεὺς τοῦμοῦ πατρὸς,
 λέγοντες, εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην,
 ὡς οὐ θέμις γίγνοιτ', ἐπεὶ κατέφθιτο 115
 πατὴρ ἐμὸς, τὰ πέργαμ' ἄλλον ἢ 'μ' ἐλείν
 ταῦτ', ὦ ξέν', οὕτως ἐννέποντες οὐ πολὺν
 χρόνον μ' ἐπέσχον μή με ναυστολεῖν ταχῶ,
 μάλιστα μὲν δὴ τοῦ θανόντος ἡμέρω,
 ὅπως ἴδοιμ' ἄθαπτον· οὐ γὰρ εἰδόμην· 120
 ἔπειτα μέντοι χῶ λόγος καλὸς προσῆν,
 εἰ τὰπὶ Τροίᾳ πέργαμ' αἰρήσοιμ' ἰών.
 ἦν δ' ἡμαρ ἤδη δεύτερον πλέοντί μοι,
 κἀγὼ πικρὸν Σίγειον οὐρίῳ πλάτῃ
 κατηγόμεν· καί μ' εὐθύς ἐν κύκλῳ στρατὸς 125
 ἐκβάντα πᾶς ἡσπάζετ', ὁμνύντες βλέπειν
 τὸν οὐκέτ' ὄντα ζῶντ' Ἀχιλλέα πάλιν.
 κείνος μὲν οὖν ἔκειτ'· ἐγὼ δ' ὁ δῦσμορος,
 ἐπεὶ δάκρυσα κείνον, οὐ μακρῶ χρόνῳ
 ἐλθὼν Ἀτρείδας πρὸς φίλους, ὡς εἰκὸς ἦν, 130
 τὰ θ' ὄπλ' ἀπήτουν τοῦ πατρὸς τὰ τ' ἄλλ' ὅσ' ἦν.
 οἱ δ' εἶπον, οἴμοι, τλημονέστατον λόγον,
 ὦ σπέρμ' Ἀχιλλέως, τᾶλλα μὲν πάρεστί σοι
 πατρῷ' ἐλέσθαι, τῶν δ' ὄπλων κείνων ἀνήρ
 ἄλλος κρατύνει νῦν, ὁ Λαέρτου γόνος. 135
 κἀγὼ δακρύσας εὐθύς ἐξανίσταμαι
 ὀργῇ βαρεῖα, καὶ καταλγήσας λέγω,
 ὦ σχέτλι', ἢ τολμήσατ' ἀντ' ἐμοῦ τι
 δοῦναι τὰ τεύχη τὰμὰ, πρὶν μαθεῖν ἐμοῦ;

ὁ δ' εἶπ' Ὀδυσσεύς, πλησίον γὰρ ὦν κύρει, 140
 ναί, παῖ, δεδώκασ' ἐνδίκως οὔτοι τάδε.
 ἐγὼ γὰρ αὐτ' ἔσωσα κάκεινον παρών.
 καὶ γὰρ χολωθείς εὐθύς ἤρασσον κακοῖς
 τοῖς πᾶσιν, οὐδὲν ἐνδεὲς ποιούμενος,
 εἰ τὰ μὰ κείνος ὄπλ' ἀφαιρήσοιτό με. 145
 ὁ δ' ἐνθάδ' ἦκων, καίπερ οὐ δύσσοργος ὦν,
 δηχθεὶς πρὸς ἀξήκουσεν ὦδ' ἡμίψατο,
 οὐκ ἦσθ' ἴν' ἡμεῖς, ἀλλ' ἀπῆσθ' ἴν' οὐ σ' ἔδει.
 καὶ ταῦτ' ἐπειδὴ καὶ λέγεις θρασυστομῶν,
 οὐ μὴ ποτ' ἐς τὴν Σκύρον ἐκπλεύσης ἔχων. 150
 τοιαῦτ' ἀκούσας κάξονειδισθεὶς κακὰ
 πλέω πρὸς οἴκους, τῶν ἐμῶν τητώμενος
 πρὸς τοῦ κακίστου κακ' κακῶν Ὀδυσσέως.
 κούκ αἰτιῶμαι κείνον ὡς τοὺς ἐν τέλει.
 πόλις γὰρ ἐστί πᾶσα τῶν ἡγουμένων 155
 στρατός τε σύμπας· οἱ δ' ἀκοσμοῦντες βροτῶν
 διδασκάλων λόγιοισι γίγνονται κακοί.
 λόγος λέλεκται πᾶς. ὁ δ' Ἀτρείδας στυγῶν
 ἐμοί θ' ὁμοίως καὶ θεοῖς εἶη φίλος.

ΧΟ. ὀρεστέρα παμβῶτι Γᾶ, μᾶτερ αὐτοῦ Διὸς, 160
 ἂ τὸν μέγαν Πακτωλὸν εὐχρυσον νέμεις,
 σὲ κάκει, μᾶτερ πότνι', ἐπηυδάμαν,
 ὅτ' ἐς τόνδ' Ἀτρείδᾶν ὕβρις πᾶσ' ἐχώρει,
 ὅτε τὰ πάτρια τεύχεα παρεδίδοσαν,
 ἰὼ μάκαιρα ταυροκτόνων 165
 λεόντων ἔφεδρε, τῷ Λαρτίου σέβας ὑπέρτατον.

4.

OEDIPUS COLONEUS, 1249—1446.

Oedipus, an outcast from Thebes, is sojourning at Colonus in Attica; his daughters Antigone and Ismene are with him. To them comes Polynices, the elder son of Oedipus, on his way from Argos to Thebes, as a suppliant for his father's blessing on the expedition which he is leading for the recovery of the throne, now usurped by his younger brother Eteocles.

ΑΝΤΙΓΟΝΗ. ΟΙΔΙΠΟΥΣ. ΠΟΛΥΝΕΙΚΗΣ. ΧΟΡΟΣ.

- ΑΝ. Καὶ μὴν ὄδ' ἡμῖν, ὡς ἔοικεν, ὁ ξένος,
 ἀνδρῶν γε μούνος, ὦ πάτερ, δι' ὄμματος
 ἀστακτὶ λείβων δάκρυον ὠδ' ὀδοιπορεῖ.
- ΟΙ. τίς οὗτος; ΑΝ. ὄνπερ καὶ πάλαι κατείχομεν
 γνώμη, πάρεστι δεῦρο Πολυνείκης ὄδε. 5
- ΠΟ. οἴμοι, τί δράσω; πότερου τὰ μαυτοῦ κακὰ
 πρόσθεν δακρύσω, παῖδες, ἢ τὰ τοῦδ' ὄρων
 πατρὸς γέροντος; ὄν ξένης ἐπὶ χθονὸς
 σὺν σφῶν ἐφεύρηκ' ἐνθάδ' ἐκβεβλημένον
 ἐσθῆτι σὺν τοιαῦδε, τῆς ὁ δυσφιλής 10
 γέρον γέροντι συγκατῶκηκεν πίνος
 πλευρὰν μαραίνων, κρατὶ δ' ὄμματοσπερεῖ
 κόμη δι' αὔρας ἀκτένιστος ἄσσεται
 ἀδελφὰ δ', ὡς ἔοικε, τούτοισιν φορεῖ 15
 τὰ τῆς ταλαίνης νηδύος θρεπτήρια.
 ἀγὼ πανώλης ὄψ' ἄγαν ἐκμανθάνω
 καὶ μαρτυρῶ κάκιστος ἀνθρώπων τροφαῖς

ταῖς σαῖσιν ἤκειν· τὰ μὰ μὴ ἕξ ἄλλων πύθη.
 ἀλλ' ἔστι γὰρ καὶ Ζηνὶ σύνθακος θρόνων
 Αἰδῶς ἐπ' ἔργοις πᾶσι, καὶ πρὸς σοὶ, πάτερ, 20
 παρασταθήτω. τῶν γὰρ ἡμαρτημένων
 ἄκη μὲν ἔστι, προσφορὰ δ' οὐκ ἔστ' ἔτι.
 τί σιγαῖς;

φώνησον, ὦ πάτερ, τί μὴ μ' ἀποστραφῆς.
 οὐδ' ἀνταμείβει μ' οὐδέν; ἀλλ' ἀτιμάσας 25
 πέμψεις ἀναυδος, οὐδ' ἄ μνηΐεις φράσας;
 ὦ σπέρματ' ἀνδρὸς τοῦδ', ἐμαὶ δ' ὁμαίμονες,
 πειράσαστ' ἀλλ' ὑμεῖς γε κινῆσαι πατρὸς
 τὸ δυσπρόσοιστον κἀπροσήγορον στόμα,
 ὡς μὴ μ' ἄτιμον, τοῦ θεοῦ γε προστάτην, 30
 οὕτως ἀφῆ με μηδὲν ἀντειπὼν ἔπος.

ΑΝ. λέγ', ὦ ταλαίπωρ', αὐτὸς ὦν χρεῖα πάρει.
 τὰ πολλὰ γάρ τοι ῥήματ' ἢ τέρψαντά τι,
 ἢ δυσχεράναντ', ἢ κατοικτίσαντά πως, 35
 παρέσχε φωνὴν τοῖς ἀφωνήτοις τινά.

ΠΟ. ἀλλ' ἐξερῶ· καλῶς γὰρ ἐξηγεῖ σύ μοι·
 πρῶτον μὲν αὐτὸν τὸν θεὸν ποιούμενος
 ἀρωγόν, ἔνθεν μ' ὠδ' ἀνέστησεν μολεῖν
 ὁ τῆσδε τῆς γῆς κοίρανος, διδοὺς ἐμοὶ
 λέξαι τ' ἀκοῦσαι τ' ἀσφαλεῖ σὺν ἐξόδῳ. 40
 καὶ ταῦτ' ἀφ' ὑμῶν, ὦ ξένοι, βουλήσομαι
 καὶ ταῖνδ' ἀδελφαῖν καὶ πατρὸς κυρεῖν ἐμοί.
 ἄ δ' ἦλθον ἤδη σοι θέλω λέξαι, πάτερ.
 γῆς ἐκ πατρώας ἐξελέηλαμαι φυγὰς,

τοῖς σοῖς πανάρχοις οὔνεκ' ἐνθακεῖν θρόνοις 45
 γονῇ πεφυκῶς ἠξίουν γεραιτέρα.
 ἀνθ' ὧν μ' Ἐτεοκλῆς, ὧν φύσει νεώτερος,
 γῆς ἐξέωσεν, οὔτε νικήσας λόγῳ
 οὔτ' εἰς ἔλεγχον χειρὸς οὐδ' ἔργου μολῶν,
 πόλιν δὲ πείσας. ὧν ἐγὼ μάλιστα μὲν 50
 τὴν σὴν Ἐρινὺν αἰτίαν εἶναι λέγω·
 ἔπειτα καπὸ μάντεων ταύτῃ κλύω.
 ἐπεὶ γὰρ ἦλθον Ἄργος ἐς τὸ Δωρικόν,
 λαβὼν Ἄδραστον πενθερὸν ξυνωμότας
 ἔστησ' ἔμαντῶ γῆς ὅσοιπερ Ἀπίας 55
 πρῶτοι καλοῦνται καὶ τετίμηνται δόρει,
 ὅπως τὸν ἐπτάλογχον ἐς Θήβας στόλον
 ξὺν τοῖσδ' ἀγείρας ἢ θάνοιμι πανδίκως,
 ἢ τοὺς τὰδ' ἐκπράξαντας ἐκβάλοιμι γῆς.
 εἶεν· τί δῆτα νῦν ἀφιγμένος κυρῶ ; 60
 σοὶ προστροπαίους, ὦ πάτερ, λιτὰς ἔχων
 αὐτὸς τ' ἔμαντοῦ ξυμμάχων τε τῶν ἐμῶν,
 οἱ νῦν σὺν ἐπτὰ τάξεσιν σὺν ἐπτὰ τε
 λόγχαις τὸ Θήβης πεδίον ἀμφεστᾶσι πᾶν·
 οἶος δορυσσοῦς Ἀμφιάρους, τὰ πρῶτα μὲν 65
 δόρει κρατύνων, πρῶτα δ' οἰωνῶν ὀδοῖς·
 ὁ δεύτερος δ' Αἰτωλὸς Οἰνέως τόκος
 Τυδεύς· τρίτος δ' Ἐτέοκλος, Ἀργεῖος γεγώς·
 τέταρτον Ἴππομέδοντ' ἀπέστειλεν πατῆρ
 Ταλαός· ὁ πέμπτος δ' εὔχεται κατασκαφῇ 70
 Καπανεύς τὸ Θήβης ἄστου δηώσειν πυρί·

ἕκτος δὲ Παρθενοπαῖος Ἄρκας ὄρνυται,
 ἐπώνυμος τῆς πρόσθεν ἀδμήτης χρόνῳ
 μητρὸς λοχευθεῖς, πιστὸς Ἀταλάντης γόνος·
 ἐγὼ δὲ σὸς, κεῖ μὴ σὸς, ἀλλὰ τοῦ κακοῦ 75
 πότμου φυτευθεῖς, σὸς γέ τοι καλούμενος,
 ἄγω τὸν Ἄργους ἄφοβον ἐς Θήβας στρατόν.
 οἷ σ' ἀντὶ παίδων τῶνδε καὶ ψυχῆς, πάτερ,
 ἱκετεύομεν ξύμπαντες ἐξαιτούμενοι
 μῆνιν βαρεῖαν εἰκαθεῖν ὀρμωμένῳ 80
 τῷδ' ἀνδρὶ τοῦμου πρὸς κασιγνήτου τίσιν,
 ὃς μ' ἐξέωσε κἀπεσύλησεν πάτρας.
 εἰ γάρ τι πιστόν ἐστιν ἐκ χρηστηρίων,
 οἷς ἂν σὺ προσθῆῃ, τοῖσδ' ἔφασκ' εἶναι κράτος.
 πρὸς νῦν σε κρηνῶν καὶ θεῶν ὁμογνίων 85
 αἰτῶ πιθέσθαι καὶ παρειαθεῖν, ἐπεὶ
 πτωχοὶ μὲν ἡμεῖς καὶ ξένοι, ξένος δὲ σύ·
 ἄλλους δὲ θωπεύοντες οἰκοῦμεν σύ τε
 κἀγὼ, τὸν αὐτὸν δαίμον' ἐξειληχότες.
 ὁ δ' ἐν δόμοις τύραννος, ᾧ τάλας ἐγὼ, 90
 κοινῇ καθ' ἡμῶν ἐγγελῶν ἀβρύνεται·
 ὄν, εἰ σὺ τῆμῃ συμπαραστήσει φρενὶ,
 βραχεὶ σὺν ὄγκῳ καὶ χρόνῳ διασκεδῶ.
 ὥστ' ἐν δόμοισι τοῖσι σοῖς στήσω σ' ἄγων,
 στήσω δ' ἐμαυτὸν, κείνον ἐκβαλὼν βία. 95
 καὶ ταῦτα σοῦ μὲν ξυνθέλοντος ἔστι μοι
 κομπεῖν, ἄνευ σοῦ δ' οὐδὲ σωθῆναι σθένω.

ΧΟ. τὸν ἄνδρα, τοῦ πέμψαντος οὐνεκ', Οἰδίπους,

εἰπὼν ὅποια ζύμφορ' ἔκπεμψαι πάλιν.
 ΟΙ. ἀλλ' εἰ μὲν, ἄνδρες, τῆσδε δημοῦχος χθονὸς 100
 μὴ 'τύγχαν' αὐτὸν δεῦρο προσπέμψας ἐμοὶ
 Θησεὺς, δικαίων ὥστ' ἐμοῦ κλύειν λόγους,
 οὔτ' ἂν ποτ' ὀμφῆς τῆς ἐμῆς ἐπήσθετο·
 νῦν δ' ἀξιωθείς εἴσι κακούσας γ' ἐμοῦ
 τοιαῦθ' ἅ τὸν τοῦδ' οὔ ποτ' εὐφρανεὶ βίον· 105
 ὅς γ', ὦ κάκιστε, σκῆπτρα καὶ θρόνους ἔχων,
 ἅ νῦν ὁ σὸς ξύναιμος ἐν Θήβαις ἔχει,
 τὸν αὐτὸς αὐτοῦ πατέρα τόνδ' ἀπήλασας
 κάθηκας ἄπολιν καὶ στολὰς ταύτας φορεῖν,
 ἅς νῦν δακρῦεις εἰσορῶν, ὅτ' ἐν πόνῳ 110
 ταῦτῳ βεβηκῶς τυγχάνεις κακῶν ἐμοί.
 οὐ κλαυτὰ δ' ἐστίν, ἀλλ' ἐμοὶ μὲν οἰστέα
 τάδ', ὥσπερ ἂν ζῶ, σοῦ φονέως μεμνημένος,
 σὺ γάρ με μόχθῳ τῷδ' ἔθηκας ἔντροφον,
 σύ μ' ἐξέωσας· ἐκ σέθεν δ' ἀλώμενος 115
 ἄλλους ἐπαιτῶ τὸν καθ' ἡμέραν βίον.
 εἰ δ' ἐξέφυσα τάσδε μὴ 'μαντῷ τροφούς
 τὰς παῖδας, ἧ τὰν οὐκ ἂν ἦ, τὸ σὸν μέρος·
 νῦν δ' αἶδε μ' ἐκσώζουσιν, αἶδ' ἐμαὶ τροφοί,
 αἶδ' ἄνδρες, οὐ γυναῖκες, ἐς τὸ συμπονεῖν· 120
 ὑμεῖς δ' ἀπ' ἄλλου κοῦκ ἐμοῦ πεφύκατον.
 τοιγάρ σ' ὁ δαίμων εἰσορᾷ μὲν οὔ τί πω
 ὡς αὐτίκ', εἴπερ οἶδε κινουῦνται λόχοι
 πρὸς ἄστνυ Θήβης. οὐ γὰρ ἔσθ' ὅπως πόλιν
 κείνην ἐρεῖ τις, ἀλλὰ πρόσθεν αἵματι 125

- πεσεῖ μινθεῖς χῶ σὺναιμος ἔξ ἴσου.
 τοιάσδ' ἀρὰς σφῶν πρόσθε τ' ἔξανῆκ' ἐγὼ
 νῦν τ' ἀνακαλοῦμαι ξυμμάχους ἐλθεῖν ἐμοί,
 ἴν' ἀξιῶτον τοὺς φυτεύσαντας σέβειν,
 καὶ μὴ ἔξατιμάζητον, εἰ τυφλοῦ πατρὸς 130
 τοιῶδ' ἐφύτην. αἶδε γὰρ τάδ' οὐκ ἔδρων.
 τοιγὰρ τὸ σὸν θάκημα καὶ τοὺς σοὺς θρόνους
 κρατοῦσιν, εἴπερ ἐστὶν ἡ παλαίφατος
 Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις.
 σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ, 135
 κακῶν κάκιστε, τάσδε συλλαβὼν ἀρὰς,
 ἄς σοι καλοῦμαι, μήτε γῆς ἐμφυλίου
 δόρει κρατῆσαι μήτε νοστήσαί ποτε
 τὸ κοῖλον Ἄργος, ἀλλὰ συγγενεῖ χερὶ
 θανεῖν κτανεῖν θ' ὑφ' οὔπερ ἐξελήλασαι. 140
 τοιαῦτ' ἀρῶμαι, καὶ καλῶ τὸ Ταρτάρου
 στυγνὸν πατρῶον ἔρεβος, ὡς σ' ἀποικίση,
 καλῶ δὲ τάσδε δαίμονας, καλῶ δ' Ἄρη
 τὸν σφῶν τὸ δεινὸν μῖσος ἐμβεβληκότα.
 καὶ ταῦτ' ἀκούσας στεῖχε, κἀξάγγελλ' ἰὼν 145
 καὶ πᾶσι Καδμείοισι τοῖς σαντοῦ θ' ἅμα
 πιστοῖσι συμμάχοισιν, οὔνεκ' Οἰδίπους
 τοιαῦτ' ἔνειμε παισὶ τοῖς αὐτοῦ γέρα.
- ΧΟ. Πολύνεικες, οὔτε ταῖς παρελθούσαις ὁδοῖς
 ξυνήδομαί σοι, νῦν τ' ἴθ' ὡς τάχος πάλιν. 150
- ΠΟ. οἴμοι κελεύθου τῆς τ' ἐμῆς δυσπραξίας,
 οἴμοι δ' ἐταίρων· οἶον ἄρ' ὁδοῦ τέλος

- Ἄργους ἀφωρμήθημεν, ὦ τάλας ἐγὼ,
 τοιοῦτον οἶον οὐδὲ φωνῆσαι τινα
 ἔξεσθ' ἐταίρων, οὐδ' ἀποστρέψαι πάλιν, 155
 ἀλλ' ὄντ' ἀναυδον τῆδε συγκῦρσαι τύχη.
 ὦ τοῦδ' ὄμαιμοι παῖδες, ἀλλ' ὑμεῖς, ἐπεὶ
 τὰ σκληρὰ πατρὸς κλύετε ταυτ' ἀρωμένου,
 μή τοί με πρὸς θεῶν σφῶ γ', ἐὰν αἱ τοῦδ' ἀραι
 πατρὸς τελῶνται καὶ τις ὑμῖν ἐς δόμους 160
 νόστος γένηται, μή μ' ἀτιμάσητέ γε.
 ἀλλ' ἐν τάφοισι θέσθε κὰν κτερίσμασιν.
 καὶ σφῶν ὁ νῦν ἔπαινος, ὃν κομίζετον
 τοῦδ' ἀνδρὸς οἷς πονεῖτον, οὐκ ἐλάσσονα
 ἔτ' ἄλλον οἶσει τῆς ἐμῆς ὑπουργίας. 165
- ΑΝ. Πολύνεικες, ἱκετεύω σε πεισθῆναι τί μοι
 ΠΟ. ὦ φιλτάτη τὸ ποῖον Ἀντιγόνη; λέγε.
 ΑΝ. στρέψαι στράτευμ' ἐς Ἄργος ὡς τάχιστα γε,
 καὶ μὴ σέ τ' αὐτὸν καὶ πόλιν διεργάση.
 ΠΟ. ἀλλ' οὐχ οἶόν τε. πῶς γὰρ αὐθις ἂν πάλιν 170
 στράτευμ' ἄγοιμι ταυτὸν εἰσάπαξ τρέσας;
 ΑΝ. τί δ' αὐθις, ὦ παῖ, δεῖ σε θυμοῦσθαι; τί σοι
 πάτραν κατασκάψαντι κέρδος ἔρχεται;
 ΠΟ. αἰσχροὺν τὸ φεύγειν καὶ τὸ πρεσβεύοντ' ἐμὲ
 οὕτω γελαῖσθαι τοῦ κασιγνήτου πάρα. 175
 ΑΝ. ὄρας τὰ τοῦδ' οὖν ὡς ἐς ὀρθὸν ἐκφέρει
 μαντεύμαθ', ὃς σφῶν θάνατον ἐξ ἀμφοῖν θροεῖ;
 ΠΟ. χρήζει γάρ· ἡμῖν δ' οὐχὶ συγχωρητέα.
 ΑΝ. οἴμοι τάλαινα· τίς δὲ τολμήσει κλύων

- τὰ τοῦδ' ἔπεσθαι τὰνδρὸς, οἳ' ἐθέσπισεν; 180
- ΠΟ. οὐδ' ἀγγελοῦμεν φλαῦρ'. ἐπεὶ στρατηλάτου
χρηστοῦ τὰ κρείσσω μῆδ' ἐταῦδεά λέγειν.
- ΑΝ. οὕτως ἄρ', ὦ παῖ, ταῦτά σοι δεδογμένα;
- ΠΟ. καὶ μὴ μ' ἐπίσχῃς γ'. ἀλλ' ἐμοὶ μὲν ἢδ' ὁδὸς
ἔσται μέλουσα δύσποτμός τε καὶ κακὴ 185
πρὸς τοῦδε πατρὸς τῶν τε τοῦδ' Ἐρινύων.
σφῶν δ' εὐδοίῃ Ζεὺς, τὰδ' εἰ τελειτέ μοι
θανόντ', ἐπεὶ οὐ μοι ζῶντί γ' αἴθις ἔξετον.
μέθεσθε δ' ἤδη, χαίρετόν τ'. οὐ γὰρ μ' ἔτι
βλέποντ' ἐσόψεσθ' αἴθις. ΑΝ. ὦ τάλαιν' ἐγώ. 190
- ΠΟ. μὴ τοί μ' ὀδύρου. ΑΝ. καὶ τίς ἂν σ' ὀρμώμενον
ἐς προὔπτον Ἄιδην οὐ καταστένοι, κάσι;
- ΠΟ. εἰ χρὴ, θανούμαι. ΑΝ. μὴ σύ γ', ἀλλ' ἐμοὶ
πιθοῦ.
- ΠΟ. μὴ πεῖθ' ἂ μὴ δεῖ. ΑΝ. δυστάλαινά τ' ἄρ' ἐγώ,
εἴ σου στερηθῶ. ΠΟ. ταῦτα δ' ἐν τῷ δαίμονι 195
καὶ τῆδε φῦναι χιῶν. σφῶν δ' οὖν ἐγὼ
θεοῖς ἀρῶμαι μὴ ποτ' ἀντῆσαι κακῶν.
ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν.
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IV.

EURIPIDES.

I.

HECUBA, 503-628.

Talthybius, the herald of the Grecian army, brings news to Hecuba of the death of her daughter Polyxena, who has been sacrificed at the tomb of Achilles.

ΤΑΛΘΥΒΙΟΣ. ΕΚΑΒΗ. ΧΟΡΟΣ.

- ΤΑ. Ταλθύβιος ἦκω Δαναϊδῶν ὑπηρέτης,
 Ἄγαμέμνονος πέμψαντος, ᾧ γύναι, μέγα.
- ΕΚ. ᾧ φίλτατ', ἄρα καῖμ' ἐπισφάζαι τάφῳ
 δοκοῦν Ἀχαιοῖς ἦλθες; ὡς φίλ' ἂν λέγοις.
 σπεύδωμεν ἐγκονῶμεν, ἡγοῦ μοι, γέρον. 5
- ΤΑ. σὴν παῖδα κατθανοῦσαν ὡς θάψης, γύναι,
 ἦκω μεταστείχων σε· πέμπουσιν δέ με
 δισσοί τ' Ἀτρεΐδαι καὶ λεὼς Ἀχαικός.
- ΕΚ. οἴμοι, τί λέξεις; οὐκ ἄρ' ὡς θανουμένους
 μετῆλθες ἡμᾶς, ἀλλὰ σημαίνων κακά; 10
 ὄλωλας, ᾧ παῖ, μητρὸς ἀρπασθεῖς' ἀπο·
 ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'. ᾧ τάλαιν' ἐγώ.
 πῶς καὶ νιν ἐξεπράξατ'; ἄρ' αἰδούμενοι;

ἢ πρὸς τὸ δεινὸν ἦλθεθ' ὡς ἐχθράν, γέρον,
κτείνοντες; εἰπέ καίπερ οὐ λέξων φίλα. 15

ΤΑ. διπλᾶ με χρῆζεις δάκρυα κερδᾶναι, γυναί,
σῆς παιδὸς οἴκτω· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ' ὄτ' ὦλλυτο.
παρῆν μὲν ὄχλος πᾶς Ἀχαικοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς· 20
λαβὼν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
σκίρτημα μόςχου σῆς καθέζοντες χεροῖν,
ἔσποντο. πλήρες δ' ἐν χεροῖν λαβὼν δέπας 25
πάγχρυσον αἶρει χειρὶ παῖς Ἀχιλλέως
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγῆν Ἀχαιῶν παντὶ κηρῦξαι στρατῷ.
κἀγὼ καταστὰς εἶπον ἐν μέσοις τάδε·
σιγᾶτ', Ἀχαιοί, σίγα πᾶς ἔστω λεώς, 30
σίγα σιώπα· νήνεμον δ' ἔστησ' ὄχλον.
ὁ δ' εἶπεν· ὦ παῖ Πηλέως, πατήρ δ' ἐμός,
δέξαι χοὰς μου τάσδε κηλητηρίους
νεκρῶν ἀγωγούς· ἐλθέ δ' ὡς πίης μέλαν
κόρης ἀκραιφνὲς αἷμ', ὃ σοι δωρούμεθα 35
στρατός τε κἀγώ· πρευμενῆς δ' ἡμῖν γενουῖ
λῦσαι τε πρύμνας καὶ χαλινωτήρια
νεῶν δὸς ἡμῖν πρευμενοῦς τ' ἀπ' Ἰλίου
νόστου τυχόντας πάντας εἰς πάτρας μολεῖν.
τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός. 40

εἴτ' ἀμφίχρυσον φάσγανον κόπης λαβῶν
 ἐξεῖλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔνευσε παρθένον λαβεῖν.
 ἦ δ' ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
 ὦ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν, 45
 ἐκούσα θνήσκω· μὴ τις ἄψηται χροὸς
 τοῦμου· παρέξω γὰρ δέρην εὐκαρδίως.
 ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω,
 πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
 δούλη κεκλήσθαι βασιλῆς οὐσ' αἰσχύνομαι. 50
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ
 εἶπεν μεθεῖναι παρθένον νεανίαις.
 [οἱ δ' ὡς τάχιστ' ἤκουσαν ὑστάτην ὄπα,
 μεθῆκαν, οὐπὲρ καὶ μέγιστον ἦν κράτος.]
 κἀπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος, 55
 λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος εἰς μέσον παρ' ὀμφαλόν,
 μαστοὺς τ' ἔδειξε στέρνα θ' ὡς ἀγάλματος
 κάλλιστα, καὶ καθεῖσα πρὸς γαίαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον· 60
 ἰδοῦ, τόδ' εἰ μὲν στέρνον, ὦ νεανία,
 παίειν προθυμεί, παίσον, εἰ δ' ὑπ' αὐχένα
 χρήζεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε.
 ὁ δ' οὐ θέλων τε καὶ θέλων οἴκτω κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς· 65
 κρουνοὶ δ' ἐχώρουν. ἦ δὲ καὶ θνήσκουσ' ὄμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν,

κρύπτουσ' ἂ κρύπτειν ὄμματ' ἀρσένων χρεῶν.
 ἐπεὶ δ' ἀφήκε πνεῦμα θανασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον· 70
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανούσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρὰν
 κορμούς φέροντες πευκίνους, ὁ δ' οὐ φέρων
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 ἔστήκας, ὦ κάκιστε, τῇ νεάνιδι 75
 οὐ πέπλον οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 οὐκ εἴ τι δώσων τῇ περισσ' εὐκαρδίῳ
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἀμφὶ σῆς λέγων
 παιδὸς θανούσης, εὐτεκνωτάτην δὲ σὲ
 πασῶν γυναικῶν δυστυχεστάτην θ' ὀρώ. 80

ΧΟ. δεινὸν τι πῆμα Πριαμίδαις ἐπέζεσε
 πόλει τε τῆμῃ. θεῶν ἀναγκαῖον τόδε.

ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἔῃ με, παρακαλεῖ δ' ἐκεῖθεν αὖ 85
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς.
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός·
 τὸ δ' αὖ λίαν παρεῖλες ἀγγελθείσά μοι
 γενναῖος. οὐκουν δεινόν, εἰ γῆ μὲν κακῇ 90
 τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,
 χρηστὴ δ' ἁμαρτοῦσ' ὦν χρεῶν αὐτὴν τυχεῖν
 κακὸν δίδωσι καρπὸν ; ἄνθρωποι δ' αἰεὶ
 ὁ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,

ὁ δ' ἐσθλὸς ἐσθλὸς, οὐδὲ συμφορᾶς ὕπο 95
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεί ;
 ἄρ' οἱ τεκόντες διαφέρουσιν ἢ τροφαί ;
 ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
 δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,
 οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθῶν. 100
 καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην·
 σὺ δ' ἔλθε καὶ σήμηνον Ἀργείοις τάδε,
 μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἴργειν ὄχλον
 τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
 ἀκόλαστος ὄχλος ναυτική τ' ἀναρχία 105
 κρείσσω πυρός, κακὸς δ' ὁ μὴ τι δρῶν κακόν.
 σὺ δ' αὖ λαβοῦσα τεύχος, ἀρχαία λάτρι,
 βάψασ' ἔνεγκε δεῦρο ποντίας ἁλός,
 ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμῆν.
 νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον 110
 λούσω προθῶμαί θ'. ὡς μὲν ἀξία, πόθεν ;
 οὐκ ἂν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω ;
 κόσμον τ' ἀγείρας' αἰχμαλωτίδων πάρα,
 αἶ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων
 ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας 115
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
 ὦ πλείστ' ἔχων κάλλιστά κεντεκνώτατε
 Πρίαμε, γεραία θ' ἦδ' ἐγὼ μήτηρ τέκνων,
 ὡς εἰς τὸ μηδέν ἦκομεν, φρονήματος 120
 τοῦ πρὶν στερέντες. εἶτα δῆτ' ὀγκούμεθα

ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,
 ὁ δ' ἐν πολίταις τίμιος κεκλημένος.
 τὰ δ' οὐδέν· ἄλλως φροντίδων βουλευματα
 γλώσσης τε κόμποι. κείνος ὀλβιώτατος, 125
 ὄτω κατ' ἡμαρ τυγχάνει μηδὲν κακόν.

2.

HIPPOLYTUS, 1173-1254.

Hippolytus, when going into banishment on the sentence of his father, is met by a strange monster, thrown from his chariot, and killed.

ΑΓΓΕΛΟΣ.

Ἡμεῖς μὲν ἀκτῆς κυμοδέγμονος πέλας
 ψήκτραισιν ἵππων ἐκτενίζομεν τρίχας
 κλαίοντες· ἦλθε γάρ τις ἄγγελος λέγων
 ὡς οὐκέτ' ἐν γῆ τῆδ' ἀναστρέψοι πόδα
 Ἴππόλυτος, ἐκ σοῦ τλήμονας φυγὰς ἔχων. 5
 ὁ δ' ἦλθε ταυτὸ δακρύων ἔχων μέλος
 ἡμῖν ἐπ' ἀκταῖς· μυρία δ' ὀπισθόπους
 φίλων ἄμ' ἔστειχ' ἠλίκων ὀμήγυρις.
 χρόνῳ δὲ δήποτ' εἶπ' ἀπαλλαχθεῖς γόων·
 τί ταῦτ' ἀλύω; πειστέον πατρὸς λόγοις. 10
 ἐντύναθ' ἵππους ἄρμασι ζυγηφόρους,
 δμῶες· πόλις γὰρ οὐκέτ' ἔστιν ἡδε μοι.

τούνθένδε μέντοι πᾶς ἀνὴρ ἠπέιγετο,
 καὶ θᾶσσον ἢ λέγοι τις ἐξηρτυμένας
 πώλους παρ' αὐτὸν δεσπότην ἐστήσαμεν. 15
 μάρπτει δὲ χερσὶν ἠνίας ἀπ' ἄντυγος,
 αὐταῖσιν ἀρβύλαισιν ἀρμόσας πόδε.
 καὶ πρῶτα μὲν θεοῖς εἶπ' ἀναπτύξας χέρας·
 'Ζεῦ, μηκέτ' εἶην, εἰ κακὸς πέφυκ' ἀνὴρ·'
 αἴσθοιτο δ' ἡμᾶς ὡς ἀτιμάζει πατὴρ 20
 ἦτοι θανόντας ἢ φάος δεδορκότας.
 κὰν τῶδ' ἐπῆγε κέντρον εἰς χεῖρας λαβῶν
 πώλοις ὀμαρτῆ· πρόσπολοι δ' ἐφ' ἄρματος
 πέλας χαλινῶν εἰπόμεσθα δεσπότη
 τὴν εὐθύς Ἄργους κἀπιδαυρίας ὁδόν. 25
 ἐπεὶ δ' ἔρημον χῶρον εἰσεβάλλομεν,
 ἀκτὴ τις ἔστι τούπέκεινα τῆσδε γῆς
 πρὸς πόντον ἤδη κειμένη Σαρωνικόν.
 ἔνθεν τις ἠχὼ χθόνιος ὡς βροντὴ Διὸς
 βαρὺν βρόμον μεθῆκε φρικώδη κλύειν· 30
 ὀρθὸν δὲ κρατ' ἔστησαν οὐς τ' ἐς οὐρανὸν
 ἵπποι· παρ' ἡμῖν δ' ἦν φόβος νεανικὸς
 πόθεν ποτ' εἶη φθόγγος. εἰς δ' ἀλιρρόθους
 ἀκτὰς ἀποβλέψαντες ἱερὸν εἶδομεν
 κῦμ' οὐρανῶ σπηριζόν, ὥστ' ἀφηρέθη 35
 Σκείρωνος ἀκτὰς ὄμμα τούμὸν εἰσορᾶν·
 ἔκρυπτε δ' Ἴσθμὸν καὶ πέτραν Ἀσκληπιοῦ.
 κᾶπειτ' ἀνοιδῆσάν τε καὶ πέριξ ἀφρὸν
 πολὺν καχλάζον ποντίῳ φυσῆματι

χωρεῖ πρὸς ἀκτάς, οὐ τέθριππος ἦν ὄχος. 40
 αὐτῷ δὲ σὺν κλύδωνι καὶ τρικυμία
 κῦμ' ἐξέθηκε ταῦρον, ἄγριον τέρας,
 οὐ πάσα μὲν χθὼν φθέγματος πληρουμένη
 φρικῶδες ἀντεφθέγγετ', εἰσορῶσι δὲ
 κρείσσον θέαμα δεργμάτων ἐφαίνετο. 45
 εὐθύς δὲ πῶλοις δεινὸς ἐμπίπτει φόβος·
 καὶ δεσπότης μὲν ἰππικοῖσιν ἦθεσι
 πολὺς ξυνοικῶν ἤρπασ' ἠνίας χεροῖν,
 ἔλκει δὲ κώπην ὥστε ναυβάτης ἀνὴρ
 ἰμάσιν εἰς τοῦπισθεν ἀρτήσας δέμας· 50
 αἱ δ' ἐνδακοῦσαι στόμια πυριγενῆ γναθμοῖς
 βία φέρουσιν, οὔτε ναυκλήρου χερὸς
 οὔθ' ἰπποδέσμων οὔτε κολλητῶν ὄχων
 μεταστρέφουσαι. κεῖ μὲν εἰς τὰ μαλθακὰ
 γαίας ἔχων οἶακας εὐθύνοι δρόμον, 55
 προυφαίνετ' εἰς τοῦμπροσθεν, ὥστ' ἀναστρέφειν,
 ταῦρος φόβῳ τέτρωρον ἐκμαίνων ὄχον·
 εἰ δ' εἰς πέτρας φέροντο μαργῶσαι φρένας,
 σιγῇ πελάζων ἀντυγι ξυνείπετο
 εἰς τοῦθ' ἔως ἔσφηλε κἀνεχαίτισεν, 60
 ἀψίδα πέτρῳ προσβαλὼν ὀχήματος.
 σύμφυρτα δ' ἦν ἅπαντα· σύριγγές τ' ἄνω
 τροχῶν ἐπήδων ἀξόνων τ' ἐνήλατα.
 αὐτὸς δ' ὁ τλήμων ἠνίαισιν ἐμπλακεῖς
 δεσμὸν δυσεξήνυστον ἔλκεται δεθείς, 65
 σποδούμενος μὲν πρὸς πέτραις φίλον κέρα,

θραύων δὲ σάρκας, δεινὰ δ' ἐξανδῶν κλύειν·
 'στῆτ', ὦ φάτναισι ταῖς ἐμαῖς τεθραμμέναι,
 μή μ' ἐξαλείψῃτ'. ὦ πατρός τάλαιν' ἀρά.
 τίς ἄνδρ' ἄριστον βούλεται σῶσαι παρώκ; 70
 πολλοὶ δὲ βουλευθέντες ὑστέρω ποδὶ
 ἐλειπόμεσθα. χῶ μὲν ἐκ δεσμῶν λυθεῖς
 τμητῶν ἱμάντων οὐ κάτοιδ' ὄτῳ τρόπῳ
 πίπτει, βραχὺν δὲ βίοντον ἐμπνέων ἔτι·
 ἵπποι δ' ἔκρυφθεν καὶ τὸ δύστηνον τέρας 75
 ταύρου λεπαίας οὐ κάτοιδ' ὄπου χθονός.
 δούλος μὲν οὖν ἔγωγε σῶν δόμων, ἄναξ,
 ἀτὰρ τοσοῦτόν γ' οὐ δυνήσομαί ποτε
 τὸν σὸν πιθέσθαι παῖδ' ὅπως ἐστὶν κακός,
 οὐδ' εἰ γυναικῶν πᾶν κρεμασθεῖη γένος 80
 καὶ τὴν ἐν Ἰδη γραμμάτων πλήσειέ τις
 πεύκην, ἐπεὶ νιν ἐσθλὸν ὄντ' ἐπίσταμαι.

3.

BACCHAE, 677-774.

The Bacchantes on Mount Cithaeron.

ΑΓΓΕΛΟΣ.

Ἄγελαιᾶ μὲν βοσκήματ' ἄρτι πρὸς λέπας
 μόσχων ὑπεξήκριζον, ἠνίχ' ἥλιος
 ἀκτίνας ἐξίησι θερμαίνων χθόνα.

ὀρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
 ὧν ἦρχ' ἑνὸς μὲν Αὐτονόη, τοῦ δευτέρου 5
 μήτηρ Ἀγαυή σή, τρίτου δ' Ἰνώ χοροῦ.
 εὐδον δὲ πᾶσαι σώμασιν παρειμέναι,
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
 αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κᾶρα
 εἰκῆ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῆς 10
 οἰνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
 θηρᾶν καθ' ὕλην Κύπριν ἠρημωμένας.
 ἢ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
 σταθεῖσα Βάκχαις, ἐξ ὕπνου κινεῖν δέμας,
 μυκῆμαθ' ὡς ἤκουσε κεροφόρων βοῶν. 15
 αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
 ἀνήξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,
 νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.
 καὶ πρῶτα μὲν καθεῖσαν εἰς ὄμους κόμας
 νεβρίδας τ' ἀνεστείλανθ' ὄσαισιν ἀμμάτων 20
 σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
 ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.
 αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,
 ὄσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι 25
 βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους
 στεφάνους δρυὸς τε μίλακός τ' ἀνθροφόρου.
 θύρσον δὲ τις λαβοῦσ' ἔπαισεν εἰς πέτραν,
 ὄθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·
 ἄλλη δὲ νάρθηκ' εἰς πέδον καθῆκε γῆς, 30

καὶ τῆδε κρήνην ἔξανῆκ' οἴνου θεός·
 ὄσαις δὲ λευκοῦ πώματος πόθος παρῆν,
 ἄκροισι δακτύλοισι διαμῶσαι χθόνα
 γάλακτος ἔσμούςς εἶχον· ἐκ δὲ κισσίνων
 θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί· 35
 ὥστ' εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγεις
 εὐχαΐσιν ἂν μετῆλθες εἰσιδὼν τάδε.
 ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν,
 [ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια.] 40
 καὶ τις πλάνης κατ' ἄστυ καὶ τρίβων λόγων
 ἔλεξεν εἰς ἅπαντας· ὦ σεμνὰς πλάκας
 ναίοντες ὀρέων, θέλετε θηρασώμεθα
 Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων
 χάριν τ' ἀνακτι θῶμεν; εὐ δ' ἡμῖν λέγειν 45
 ἔδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
 ὄραν ἐκίνουν θύρσον εἰς βακχεύματα,
 Ἴακχον ἀθρόφ στόματι τὸν Διὸς γόνον
 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευ' ὄρος 50
 καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμφ.
 κυρεῖ δ' Ἀγαυή πλησίον θρώσκουσά μου·
 κἀγὼ ἔξεπήδησ' ὡς συναρπάσαι θέλων,
 λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας.
 ἡ δ' ἀνεβόησεν· ὦ δρομάδες ἐμαὶ κύνες, 55
 θηρώμεθ' ἀνδρῶν τῶνδ' ὕπ'· ἀλλ' ἔπεσθέ μοι
 ἔπεσθε θύρσοις διὰ χερῶν ὠπλισμένοι.'

ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
 Βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην
 μόσχοις ἐπήλθον χειρὸς ἀσιδήρου μέτα. 60
 καὶ τὴν μὲν ἂν προσεΐδες εὖθελον πόριν
 μυκωμένην ἔχουσαν ἐν χεροῖν ἀκμαῖς,
 ἄλλαι δὲ δαμάλας διεφόρουσιν σπαραγάμασιν.
 εἶδες δ' ἂν ἢ πλεύρ' ἢ δίχληλον ἔμβασιν
 ριπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ 65
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.
 ταῦροι δ' ὑβριστὰι κεῖς κέρας θυμούμενοι
 τὸ πρόσθεν ἐσφάλλοντο πρὸς γαίαν δέμας,
 μυριάσι χειρῶν ἀγόμενοι νεανίδων.
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδύτᾳ 70
 ἢ σὺν ξυνάψαι[ς] βλέφαρα βασιλείοις κόραις.
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ
 πεδίων ὑποτάσεις, αἱ παρ' Ἄσωπού ροαῖς
 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν,
 Ὑσιὰς τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας 75
 νέρθεν κατωκῆκασιν, ὥστε πολέμιοι
 ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω
 διέφερον· ἦρπαζον μὲν ἐκ δόμων τέκνα,
 ὅποσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὕπο
 προσείχετ' οὐδ' ἐπιπτεν εἰς μέλαν πέδον, 80
 οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
 πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὀργῆς ὕπο
 εἰς ὄπλ' ἐχώρουσιν φερόμενοι Βακχῶν ὕπο
 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.

τοῖς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος, 85
 κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
 ἐτραυμάτιζον κἀπενώτιζον φυγῇ
 γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.
 πάλιν δ' ἐχώρουν ὄθεν ἐκίνησαν πόδα,
 κρήνας ἐπ' αὐτὰς ἄς ἀνῆκ' αὐταῖς θεός. 90
 νίψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηίδων
 γλώσση δράκοντες ἐξεφαιδρυνον χροός.
 τὸν δαίμον' οὖν τόνδ' ὅστις ἔστ', ὦ δέσποτα,
 δέχου πόλει τῆδ', ὡς τά τ' ἄλλ' ἐστὶν μέγας,
 κἀκεῖνό φασιν αὐτόν, ὡς ἐγὼ κλύω, 95
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

4.

ΒΑΚΧΑΕ, 1043—1152.

The death of Pentheus.

ΑΓΓΕΛΟΣ.

Ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς
 λιπόντες ἐξέβημεν Ἄσωποῦ ῥοάς,
 λέπας Κιθαιρώνειον εἰσεβάλλομεν
 Πενθεύς τε κἀγώ, δεσπότη γὰρ εἰπόμην,
 ξένος θ' ὃς ἡμῖν πομπὸς ἦν θεωρίας. 5

πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος,
 τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο
 σῶζοντες, ὡς ὀρῶμεν οὐχ ὀρώμενοι.
 ἦν δ' ἄγκος ἀμφίκρημμον, ὕδασι διάβροχον,
 πεύκαισι συσκιάζον, ἔνθα Μαινάδες 10
 καθήντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
 κισσῶ κομήτην αὐθις ἐξανέστεφον,
 αἱ δ' ἐκλιπούσαι ποικίλ' ὡς πῶλοι ζυγὰ
 βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος. 15
 Πενθεὺς δ' ὁ τλήμων θῆλυν οὐχ ὀρῶν ὄχλον
 ἔλεξε τοιάδ'. 'ὦ ξέν', οὐ μὲν ἔσταμεν,
 οὐκ ἐξικνούμαι Μαινάδων ὅσον ποθῶ.
 ὄχθον δ' ἐπεμβὰς ἢ ἐλάτην ὑψαύχενα
 ἴδοιμ' ἂν ὀρθῶς Μαινάδων αἰσχροουργίαν.' 20
 τοῦντεῦθεν ἤδη τοῦ ξένου θαυμάσθ' ὀρῶ·
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
 κατῆγεν, ἦγεν, ἦγεν εἰς μέλαν πέδον·
 κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς
 τὸρνω γραφόμενος περιφορὰν ἔλκει δρόμον 25
 ὡς κλῶν ὄρειον ὁ ξένος χεροῖν ἄγων
 ἔκαμπτεν εἰς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
 Πενθέα δ' ἰδρύσας ἐλατίνων ὄζων ἔπι,
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
 ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν. 30
 ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο
 ἔχουσα νώτοις δεσπότην ἐφήμενον.

ὤφθη δὲ μᾶλλον ἢ κατείδε Μαινάδας·
 ὄσον γὰρ οὔπω δῆλος ἦν θάσσω ἄνω,
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν, 35
 ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι
 Διόνυσος, ἀνεβόησεν· ὦ νεάνιδες,
 ἄγω τὸν ὑμᾶς καμὲ τὰμά τ' ὄργια
 γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν·
 καὶ ταῦθ' ἄμ' ἠγόρευε καὶ πρὸς οὐρανὸν 40
 καὶ γαίαν ἐστήριζε φῶς σεμνοῦ πυρός.
 σίγησε δ' αἰθήρ, σίγα δ' εὐλειμος νάπη
 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.
 αἰ δ' ὡσὶν ἠχὴν οὐ σαφῶς δεδεγμένοι
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας. 45
 ὁ δ' αὖθις ἐπέκλευσεν· ὡς δ' ἐγνώρισαν
 σαφῆ κελευσμὸν Βακχίου Κάδμου κόραι,
 ἦξαν πελείας ὠκύτητ' οὐχ ἦσσονες
 ποδῶν ἔχουσαι συντόνοις δρομήμασι,
 μήτηρ Ἀγαυή συγγονοὶ θ' ὁμόσποροι 50
 πᾶσαι τε Βάκχαι· διὰ δὲ χειμάρρου νάπης
 ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.
 ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον,
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
 ἔρριπτον, ἀντίπυργον ἐπιβᾶσαι πέτραν, 55
 ὄξοισί τ' ἐλατίνοισιν ἠκοντίζετο·
 ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος
 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἦνντον.
 κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων

καθῆστο τλήμων, ἀπορία λελημμένος. 60
 τέλος δὲ δρυίνους συγκεραυνοῦσαι κλάδους,
 ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,
 ἔλεξ' Ἀγαυή· ' φέρε, περιστάσαι κύκλω
 πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην 65
 θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγεῖλη θεοῦ
 χοροὺς κρυφαίους.' αἱ δὲ μυρίαν χέρα
 προσέθεσαν ἐλάτη κᾶξανέσπασαν χθονός·
 ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιπετῆς
 πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι 70
 Πενθείς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανε.
 πρώτη δὲ μήτηρ ἤρξεν ἱερία φόνου
 καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἄπο
 ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι
 τλήμων Ἀγαυή, καὶ λέγει παρηίδος 75
 ψαύων· ' ἐγὼ τοι, μήτηρ, εἰμὶ παῖς σέθεν
 Πενθείς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
 οἴκτειρε δ' ὦ μῆτέρ με μηδὲ ταῖς ἐμαῖς
 ἀμαρτίαισι παῖδα σὸν κατακτάνης.'
 ἢ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους 80
 κόρας ἐλίσσουσ', οὐ φρονούσ' ἂ χρῆ φρονεῖν,
 ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
 λαβούσα δ' ὠλέναις ἀριστερὰν χέρα,
 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος
 ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους, 85
 ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.

Ἴνῳ δὲ τὰπὶ θάτερ' ἐξειργάζετο
 ῥηγνῦσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
 ἐπέιχε Βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,
 ὁ μὲν στενάζων ὅσον ἐτύγχανεν πνέων, 90
 αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
 ἡ δ' ἴχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη
 χεῖρας, διεσφαίριζε σάρκα Πενθέως.
 κείται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις 95
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῃ,
 οὐ ράδιον ζήτημα· κράτα δ' ἄθλιον,
 ὄπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν
 πήξασ' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου
 φέρει λέοντος διὰ Κιθαιρῶνος μέσου, 100
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι Μαινάδων.
 χωρεῖ δὲ θήρα δυσπότμῳ γαυρουμένη
 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον
 τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας
 τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ. 105
 ἐγὼ μὲν οὖν τῆδ' ἐκποδῶν τῆ ξυμφορᾷ
 ἄπειμ', Ἀγαυὴν πρὶν μολεῖν πρὸς δώματα.
 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν
 κάλλιστον· οἶμαι δ' αὐτὸ καὶ σοφώτατον
 θνητοῖσιν εἶναι κτῆμα τοῖσι χρωμένοις. 110

5.

CYCLOPS, 375-482.

Odysseus, coming forth from the cave of the Cyclops, relates the death of two of his companions, and unfolds a plan for blinding the Cyclops. The chorus is composed of Satyrs, attendants of Silenus.

ΟΔΥΣΣΕΥΣ. ΧΟΡΟΣ.

- ΟΔ. ὦ Ζεῦ, τί λέξω, δαίν' ἰδὼν ἄντρων ἔσω,
 κούπιστὰ, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν;
- ΧΟ. τί δ' ἔστ', Ὀδυσσεῦ; μῶν τεθοίναται σέθεν
 φίλους ἐταίρους ἀνοσιώτατος Κύκλωψ;
- ΟΔ. δισσοὺς γ' ἀθρήσας κἀπιβαστάσας χεροῖν, 5
 οἱ σαρκὸς εἶχον εὐτρεφέστατον πάχος.
- ΧΟ. πῶς, ὦ ταλαίπωρ', ἦτε πάσχοντες τάδε;
- ΟΔ. ἐπεὶ πετραίαν τήνδ' ἐσήλθομεν [χθόνα],
 ἀνέκαυσε μὲν πῦρ πρῶτον, ὑψηλῆς δρυὸς
 κορμούς πλατείας ἐσχάρας βαλὼν ἔπι, 10
 τρισσῶν ἀμαξῶν ὡς ἀγώγιμον βάρος.
 ἔπειτα φύλλων ἐλατίνων χαμαιπετῆ
 ἔστησεν εὐνήν πλησίον πυρὸς φλογί.
 κρατῆρα δ' ἐξέπλησεν ὡς δεκάμφορον,
 μόςχους ἀμέλξας, λευκὸν εἰσχέας γάλα. 15
 σκύφος τε κισσοῦ παρέθετ' εἰς εὖρος τριῶν
 πηχέων, βάθος δὲ τεσσάρων ἐφαίνετο.
 καὶ χάλκεον λέβητ' ἐπέζεσεν πυρὶ,
 ὀβελούς τ' ἄκρους μὲν ἐγκεκαυμένους πυρὶ,

ξεστοὺς δὲ δρεπάνῳ τᾶλλα, παλιούρου κλάδων, 20
 Αἰτναϊά τε σφαγεία πελέκεων γνάθοις.
 ὡς δ' ἦν ἔτοιμα πάντα τῷ θεοστυγεῖ
 Ἄιδου μαγείρῳ, φῶτε συμμάρψας δύο
 ἔσφαζ' ἑταίρων τῶν ἐμῶν ῥυθμῶ τι
 τὸν μὲν λέβητος ἐς κύτος χαλκήλατον, 25
 τὸν δ' αὖ, τένοντος ἀρπάσας ἄκρου ποδός,
 παίῳν πρὸς ὄξύν γ' ὄνυχα πετραίου λίθου,
 ἐγκέφαλον ἐξέβρανε, καὶ καθαρπάσας
 λάβρῳ μαχαίρᾳ σάρκας ἐξώπτα πυρὶ,
 τὰ δ' εἰς λέβητ' ἐφήκεν ἔψεσθαι μέλη, 30
 ἐγὼ δ' ὁ τλήμων δάκρυ' ἀπ' ὀφθαλμῶν χέων
 ἐχριμπτόμην Κύκλωπι καὶ διηκόνουν·
 ἄλλοι δ' ὅπως ὄρνιθες ἐν μυχοῖς πέτρας
 πτήξαντες εἶχον, αἶμα δ' οὐκ ἐνήν χροῖ.
 ἐπεὶ δ' ἑταίρων τῶν ἐμῶν πλησθεὶς βοράς 35
 ἀνέπεσε, φάρυγος αἰθέρ' ἐξιεὶς βαρὺν,
 ἐσηλθέ μοί τι θεῖον· ἐμπλήσας σκύφος
 Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν,
 λέγων τάδ'· 'ὦ παῖ ποντίου θεοῦ, Κύκλωψ,
 σκέψαι τόδ' οἶον Ἑλλὰς ἀμπέλων ἄπο 40
 θεῖον κομίζει πῶμα, Διονύσου γάνος.'
 ὁ δ' ἔκπλεως ὦν τῆς ἀναισχύντου βοράς
 ἐδέξατ' ἔσπασέν τ' ἄμυστιν ἐλκύσας,
 κἀπήνεσ' ἄρας χεῖρα, 'φίλτατε ξένων,
 καλὸν τὸ πῶμα δαιτὶ πρὸς καλῇ δίδως.' 45
 ἦσθέντα δ' αὐτὸν ὡς ἐπησθόμην ἐγὼ,

- ἄλλην ἔδωκα κύλικα, γιγνώσκων ὅτι
 τρώσει νιν οἶνος καὶ δίκην δώσει τάχα.
 καὶ δὴ πρὸς ὠδὰς εἶρπ'. ἐγὼ δ' ἐπεγχεῶν
 ἄλλην ἐπ' ἄλλη σπλάγχν' ἐθέρμαινον ποτῶ. 50
 ἄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς
 ἄμουσ', ἐπήχει δ' ἄντρον. ἐξελθὼν δ' ἐγὼ
 σιγῇ, σὲ σῶσαι καῖμ', ἐὰν βούλη, θέλω.
 ἀλλ' εἶπατ' εἶτε χρῆζέτ' εἶτ' οὐ χρῆζετε
 φεύγειν ἄμικτον ἄνδρα καὶ τὰ Βακχίου 55
 ναίειν μέλαθρα Ναϊάδων νυμφῶν μέτα.
 ὁ μὲν γὰρ ἔνδον σὸς πατὴρ τάδ' ἤνεσεν.
 ἀλλ' ἀσθενὴς γὰρ κάποκερδαίνων ποτοῦ,
 ὥσπερ πρὸς ἰξῶ τῇ κύλικι λελημμένος
 πτέρυγας ἀλεύει· σὺ δὲ, νεανίας γὰρ εἶ, 60
 σώθητι μετ' ἐμοῦ, καὶ τὸν ἀρχαῖον φίλον
 Διόνυσον ἀνάλαβ', οὐ Κύκλωπι προσφερῆ.
- ΧΟ. ὦ φίλτατ', εἰ γὰρ τήνδ' ἴδοιμεν ἡμέραν,
 Κύκλωπος ἐκφυγόντες ἀνόσιον κάρα.
- ΟΔ. ἄκουε δὴ νυν ἦν ἔχω τιμωρίαν 65
 θηρὸς πανούργου σῆς τε δουλείας φυγῆν.
- ΧΟ. λέγ' ; ὡς Ἀσιάδος οὐκ ἂν ἦδιον ψόφον
 κιθάρας κλύοιμεν ἢ Κύκλωπ' ὀλωλότα.
- ΟΔ. ἐπὶ κῶμον ἔρπειν πρὸς κασιγνήτους θέλει
 Κύκλωπας ἡσθεῖς τῶδε Βακχίου ποτῶ. 70
- ΧΟ. ξυνηκ', ἔρημον ξυλλαβῶν δρυμοῖσιν νιν
 σφάζαι μενοινᾶς ἢ πετρῶν ὄσαι κάτω.
- ΟΔ. οὐδὲν τοιοῦτον, δόλιος ἢ 'πιθυμία.

ΧΟ. πῶς δαί ; σοφόν τοί σ' ὄντ' ἀκούομεν πάλαι.

ΟΔ. κώμου μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, λέγων 75

ὡς οὐ Κύκλωψι πῶμα χρὴ δοῦναι τόδε,
μόνον δ' ἔχοντα βίοτον ἠδέως ἄγειν.

ὅταν δ' ὑπνώσ[σ]η Βακχίου νικώμενος,

ἀκρέμων ἐλαίας ἐστὶν ἐν δόμοισί τις,

ὃν φασγάνῳ τῷδ' ἐξαποξύνας ἄκρον 80

ἐς πῦρ καθήσω· κᾶθ' ὅταν κεκαυμένον

ἴδω νιν, ἄρας θερμὸν ἐς μέσσην βαλὼν

Κύκλωπος ὄψιν ὄμματ' ἐκτήξω πυρί.

ναπηγίαν δ' ὡσεὶ τις ἀρμόζων ἀνήρ

διπλοῖν χαλινοῖν τρύπανον κωπηλατεῖ, 85

οὔτω κυκλώσω δαλὸν ἐν φασσφόρῳ

Κύκλωπος ὄψει, καὶ συναυανῶ κόρας.

ΧΟ. ἰὸν ἰού.

γέγηθα, μαινόμεσθα τοῖς εὐρήμασιν.

ΟΔ. κᾶπειτα καὶ σὲ καὶ φίλους γέροντά τε 90

νεὸς μελαίνης κοῖλον ἐμβῆσας σκάφος

διπλαῖσι κώπαις τῆσδ' ἀποστελῶ χθονός.

ΧΟ. ἔστ' οὖν ὅπως ἂν ὥσπερ ἐκ σπονδῆς θεοῦ

κἀγὼ λαβοίμην τοῦ τυφλοῦντος ὄμματα

δαλοῦ ; φόνου γὰρ τοῦδε κοινωνεῖν θέλω. 95

ΟΔ. δεῖ γοῦν· μέγας γὰρ δαλὸς, ὃν ξυλληπτέον.

ΧΟ. ὡς κᾶν ἀμαξῶν ἑκατὸν ἀροίμην βάρους,

εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου

ὀφθαλμὸν ὥσπερ σφηκιὰν ἐκτρίψομεν.

ΟΔ. σιγάτε νῦν· δόλον γὰρ ἐξεπίστασαι· 100

χῶταν κελεύω, τοῖσιν ἀρχιτέκτοσι
 πείθεσθ'· ἐγὼ γὰρ ἄνδρας ἀπολιπὼν φίλους
 τοὺς ἔνδον ὄντας οὐ μόνος σωθήσομαι.
 καίτοι φύγοιμ' ἄν, κὰκβέβηκ' ἄντρον μυχῶν·
 ἀλλ' οὐ δίκαιον ἀπολιπόντ' ἐμοὺς φίλους, 105
 ξὺν οἷσπερ ἦλθον δεῦρο, σωθῆναι μόνον.

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V.

ARISTOPHANES.

1.

PAX, 180-288.

Trygaeus the Athenian, a vine-dresser, has made his way up to heaven on a beetle, with a view to obtaining a cessation of the war. He knocks at the door of Zeus, and is answered by Hermes.

The date of the 'Pax,' from which this extract is taken, is 421 B.C., at which time the Peloponnesian war had continued without interruption for ten years.

ΕΡΜΗΣ. ΤΡΥΓΑΙΟΣ. ΠΟΛΕΜΟΣ. ΚΥΔΟΙΜΟΣ.

ΕΡΜ. Πόθεν βροτοῦ με προσέβαλ'; ὠναξ' Ἡράκλεις,
τουτὶ τί ἐστὶ τὸ κακόν; ΤΡΥ. ἰπποκάνθαρος.

ΕΡΜ. ὦ βδελυρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
καὶ μιαρὲ καὶ παμμίारे καὶ μιαρῶτατε,
πῶς δεῦρ' ἀνήλθες, ὦ μιαρῶν μιαρῶτατε; 5
τί σοί ποτ' ἔστ' ὄνομ'; οὐκ ἐρεῖς; ΤΡΥ. μι-
ρῶτατος.

ΕΡΜ. ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι. ΤΡΥ. μι-
ρῶτατος.

ΕΡΜ. πατήρ δέ σοι τίς ἐστίν; ΤΡΥ. ἐμοί; μιαρῶ-
τατος.

- ΕΡΜ. οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,
εἰ μὴ κατερεῖς μοι τοῦνομ' ὅ τι ποτ' ἔστι σοι. 10
- ΤΡΥ. Τρυγαῖος Ἀθμονεύς, ἀμπελουργὸς δεξιός,
οὐ συκοφάντης, οὐδ' ἐραστὴς πραγμάτων.
- ΕΡΜ. ἤκεις δὲ κατὰ τί; ΤΡΥ. τὰ κρέα ταυτί σοι
φέρων.
- ΕΡΜ. ὦ δειλακρίων, πῶς ἦλθες; ΤΡΥ. ὦ γλίσχρων,
ὄρῳ
ὡς οὐκέτ' εἶναι σοι δοκῶ μιαρῶτατος; 15
ἴθι νυν, κάλεσόν μοι τὸν Δί'. ΕΡΜ. ἰὴ ἰὴ, ἰὴ,
ὄτ' οὐδὲ μέλλεις ἐγγυὸς εἶναι τῶν θεῶν·
φροῦδοι γὰρ ἐχθῆς εἰσιν ἐξῷκισμένοι.
- ΤΡΥ. ποί γῆς; ΕΡΜ. ἰδοὺ γῆς. ΤΡΥ. ἀλλὰ ποί;
ΕΡΜ. πόρρω πάνυ,
ὑπ' αὐτὸν ἀτεχνῶς τούρανου τὸν κύτταρον. 20
- ΤΡΥ. πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος;
ΕΡΜ. τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,
χυτρίδια καὶ σανίδια κάμφορείδια.
- ΤΡΥ. ἐξῷκίσαντο δ' οἱ θεοὶ τίνος οὔνεκα;
ΕΡΜ. Ἐλλησιν ὀργισθέντες. εἴτ' ἐνταῦθα μὲν, 25
ἴν' ἦσαν αὐτοί, τὸν Πόλεμον κατῷκισαν,
ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὅ τι βούλεται·
αὐτοὶ δ' ἀνῷκισανθ' ὅπως ἀνωτάτω,
ἵνα μὴ βλέποιν μαχομένους ὑμᾶς ἔτι
μηδ' ἀντιβολούντων μηδὲν αἰσθανοῖατο. 30
- ΤΡΥ. τοῦ δ' οὔνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι.
ΕΡΜ. ὅτι ἡ πολεμεῖν ἠρεῖσθ' ἐκείνων πολλάκις

σπονδὰς ποιούντων· κεί μὲν οἱ Λακωνικοὶ
 ὑπερβάλοιντο μικρόν, ἔλεγον ἂν ταδί·
 ‘ναὶ τὸ σιῶ, νῦν Ἀττικίων δώσει δίκαν.’ 35
 εἰ δ’ αὖ τι πράξαιτ’ ἀγαθὸν ἀττικωνικοὶ
 κἄλθοιεν οἱ Λάκωνες εἰρήνης πέρι,
 ἐλέγετ’ ἂν ὑμεῖς εὐθύς· ‘ἐξαπατώμεθα
 νῆ τὴν Ἀθηνᾶν, νῆ Δί’, οὐχὶ πειστέον·
 ἤξουσι καὐθις, ἦν ἔχωμεν τὴν Πύλον.’ 40

ΤΡΥ. ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ρημάτων.

ΕΡΜ. ὦν οὐνεκ’ οὐκ οἶδ’ εἴ ποτ’ Εἰρήνην ἔτι
 τὸ λοιπὸν ὄψεσθ’. ΤΡΥ. ἀλλὰ ποῖ γὰρ οἴ-
 χεται;

ΕΡΜ. ὁ Πόλεμος αὐτὴν ἐνέβαλ’ εἰς ἄντρον βαθύ.

ΤΡΥ. εἰς ποῖον; ΕΡΜ. εἰς τουτὶ τὸ κάτω. κάπειθ’
 ὄρῃς 45

ὄσους ἄνωθεν ἐπεφόρησε τῶν λίθων,
 ἵνα μὴ λάβητε μηδέ ποτ’ αὐτήν. ΤΡΥ. εἰπέ
 μοι,

ἡμᾶς δὲ δὴ τί δράν παρασκευάζεται;

ΕΡΜ. οὐκ οἶδα πλὴν ἓν, ὅτι θυεῖαν ἐσπέρας
 ὑπερφυᾶ τὸ μέγεθος εἰσηνέγκατο. 50

ΤΡΥ. τί δῆτα ταύτῃ τῇ θυεῖα χρήσεται;

ΕΡΜ. τρίβειν ἐν αὐτῇ τὰς πόλεις βουλευέται.
 ἀλλ’ εἴμι· καὶ γὰρ ἐξιέναι, γνώμην ἐμήν,
 μέλλει· θορυβεῖ γοῦν ἔνδοθεν. ΤΡΥ. οἴμοι
 δείλαιος, 54

φέρ’ αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἠσθόμην

καυτὸς θυείας φθέγμα πολεμιστηρίας.

ΠΟΛ. ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,
ὡς αὐτίκα μάλα τὰς γνάθους ἀλγήσετε.

ΤΡΥ. ὦναξ Ἄπολλον, τῆς θυείας τοῦ πλάτους. 59
ὅσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.
ἄρ' οὐτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν,
ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν ;

ΠΟΛ. ἰὼ Πρασιαὶ τρισάθλιαι καὶ πεντάκις
καὶ πολλοδεκάκις, ὡς ἀπολείσθε τήμερον.

ΤΡΥ. τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμα πω· 65
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς.

ΠΟΛ. ὦ Μέγαρα Μέγαρ', ὡς ἐπιτετριψέσθ' αὐτίκα
ἀπαξάπαντα καταμεμυττωτευμένα.

ΤΡΥ. βαβαὶ βαβαιάξ, ὡς μεγάλα καὶ δριμέα
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα. 70

ΠΟΛ. ἰὼ Σικελία, καὶ σὺ δ' ὡς ἀπόλλυσαι.

ΤΡΥ. οἶα πόλις τάλαινα διακναισθήσεται.

ΠΟΛ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τὰττικόν.

ΤΡΥ. οὗτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρψω.
τετρώβολον τοῦτ' ἔστι· φείδου τὰττικοῦ. 75

ΠΟΛ. παῖ παῖ Κυδοιμέ. ΚΥΔ. τί με καλεῖς; ΠΟΛ.
κλαύσει μακρά.

ἔστηκας ἀργός; οὐτοσί σοι κόνδυλος.

ΤΡΥ. ὡς δριμύς. ΚΥΔ. οἴμ' οἴμοι τάλας, ὦ δέσποτα.

ΤΡΥ. μῶν τῶν σκορόδων ἐνέβαλεν εἰς τὸν κόνδυλον ;

ΠΟΛ. οἴσεις ἀλετρίβανον τρέχων ; ΚΥΔ. ἀλλ', ὦ
μέλε,

οὐκ ἔστιν ἡμῖν· ἐχθές εἰσφκίσμεθα.

ΠΟΛ. οὐκουν παρ' Ἀθηναίων μεταθρέξει ταχύ;

ΚΥΔ. ἔγωγε νῆ Δί'· εἰ δὲ μὴ γε, κλαύσομαι.

ΤΡΥ. ἄγε δῆ, τί δρῶμεν, ὦ πονήρ' ἀνθρώπια;
 ὁρᾶτε τὸν κίνδυνον ἡμῖν ὡς μέγας· 85
 εἴπερ γὰρ ἤξει τὸν ἀλετριβανον φέρων,
 τούτῳ ταραῖξει τὰς πόλεις καθήμενος.
 ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ἴθι
 φέρων.

ΠΟΛ. οὗτος. ΚΥΔ. τί ἔστιν; ΠΟΛ. οὐ φέρεις;

ΚΥΔ. τὸ δεῖνα γάρ,

ἀπόλωλ' Ἀθηναίοισιν ἀλετριβανος, 90

ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα.

ΤΡΥ. εὖ γ', ὦ πότνια δέσποινα Ἀθηναία, ποιῶν
 ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,
 [ἢ πρὶν γε τὸν μυττωτὸν ἡμῖν ἐγχείαι]. 94

ΠΟΛ. οὐκουν ἕτερόν γέ τιν' ἐκ Λακεδαιμόνος μέτει
 ἀνύσας τι; ΚΥΔ. ταῦτ', ὦ δέσποθ'. ΠΟΛ.
 ἦκέ νυν ταχύ.

ΤΡΥ. ὦνδρες, τί πεισόμεσθα; νῦν ἀγὼν μέγας.
 ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει
 μεμνημένος, νῦν ἔστιν εὐξασθαι καλὸν
 ἀποστραφῆναι τοῦ μετιόντος τῷ πόδε. 100

ΚΥΔ. οἴμοι τάλας, οἴμοι γε, κᾶτ' οἴμοι μάλα.

ΠΟΛ. τί ἔστι; μὼν οὐκ αὖ φέρεις; ΚΥΔ. ἀπόλωλε
 γὰρ

καὶ τοῖς Λακεδαιμονίοισιν ἀλετριβανος.

- ΠΟΛ. πῶς, ὦ πανούργ' ; ΚΥΛ. ἐς τὰπὶ Θράκης
χωρία
χρήσαντες ἑτέροις αὐτὸν εἴτ' ἀπώλεσαν. 105
- ΤΡΥ. εὖ γ', εὖ γε ποιήσαντες, ὦ Διοσκόρω.
ἴσως ἂν εὖ γένοιτο· θαρρεῖτ', ὦ βροτοί.
- ΠΟΛ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν·
ἐγὼ δὲ δοῖδ' εἰσιὼν ποιήσομαι.

2.

ACHARNENSES, 134-236.

Dicaeopolis is seated in the Pnyx. Enter (1) Theorus, an ambassador from Thrace ; (2) Amphitheus, who has been sent to Lacedaemon, to negotiate terms of peace. Amphitheus on his way has been attacked by the Acharnians, who now enter as the chorus in pursuit of him, being averse to peace.

ΚΗΡΥΞ. ΔΙΚΑΙΟΠΟΛΙΣ. ΘΕΩΡΟΣ.

- ΚΗΡ. Προσίτω Θεώρος ὁ παρὰ Σιτάλκους. ΘΕΩ.
ὀδί.
- ΔΙΚ. ἕτερος ἀλαζῶν οὗτος εἰσκηρύττεται.
- ΘΕΩ. χρόνον μὲν οὐκ ἂν ἤμεν ἐν Θράκῃ πολύν,
- ΔΙΚ. μὰ Δί' οὐκ ἄν, εἰ μισθὸν γε μὴ ἔφeres πολύν.
- ΘΕΩ. εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὄλην, 5
καὶ τοὺς ποταμοὺς ἔπηξ' ὑπ' αὐτὸν τὸν χρόνον,
ὅτ' ἐνθαδὶ Θεόγνις ἠγωνίζετο.
τούτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·

καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
 ὑμῶν τ' ἔραστῆς ἦν ἀληθῆς, ὥστε καὶ 10
 ἐν τοῖσι τοίχοις ἔγραφ', 'Ἀθηναῖοι καλοί.'
 ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα,
 ἦρα φαγεῖν ἀλλάντας ἐξ Ἀπατουρίων,
 καὶ τὸν πατέρ' ἠντιβόλει βοηθεῖν τῇ πάτρα·
 ὁ δ' ὤμοσε σπένδων βοηθήσειν, ἔχων 15
 στρατιὰν τοσαύτην ὥστ' Ἀθηναίους εἶρειν,
 'ὅσον τὸ χρῆμα παρνόπων προσέρχεται.'

ΔΙΚ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
 ὧν εἶπας ἐνταυθὶ σύ, πλὴν τῶν παρνόπων.

ΘΕΩ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος 20
 ἔπεμψεν ὑμῖν. ΔΙΚ. τοῦτο μὲν γ' ἤδη σαφές·

ΚΗΡ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν.

ΔΙΚ. τουτὶ τί ἐστὶ τὸ κακόν; ΘΕΩ. Ὀδομάντων
 στρατός.

ΔΙΚ. ποίων Ὀδομάντων; εἶπέ μοι, τουτὶ τί ἦν;
 25

ΘΕΩ. τούτοις εἴαν τις δύο δραχμὰς μισθὸν διδῶ,
 καταπελτάσονται τὴν Βοιωτίαν ὅλην.

ΔΙΚ. τοισδὶ δύο δραχμὰς τοῖς †κάκιστ' ἀπολου-
 μένοις;

ὑποστένοι μέντ' ἂν ὁ θρανίτης λεώς,
 ὁ σωσίπολις. οἴμοι τάλας, ἀπόλλυμαι, 30
 ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
 οὐ καταβαλεῖτε τὰ σκόροδ'; ΘΕΩ. ὦ μοχθηρὲ
 σύ,

- οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις ;
- ΔΙΚ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με 34
 ἐν τῇ πατρίδι καὶ ταυθ' ὑπ' ἀνδρῶν βαρβάρων ;
 ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
 τοῖς Θραξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι
 διοσημία ἴστί καὶ ῥανὶς βέβληκέ με.
- ΚΗΡ. τοὺς Θραῆκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην.
 οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν. 40
- ΔΙΚ. οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.
 ἀλλ' ἐκ Λακεδαιμόνος γὰρ Ἀμφίθεος ὀδί.
 χαῖρ', Ἀμφίθεε. ΑΜΦ. μήπω γε, πρὶν γ'
 ἂν στῶ τρέχων·
 δεῖ γὰρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας.
- ΔΙΚ. τί δ' ἔστιν; ΑΜΦ. ἐγὼ μὲν δευρό σοι σπονδὰς
 φέρων 45
 ἔσπευδον· οἱ δ' ὄσφροντο πρεσβυταὶ τινες
 Ἀχαρτικοί, στιπτοὶ γέροντες, πρίνινοι,
 ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνινοι.
 ἔπειτ' ἀνέκραγον πάντες, ὧ μισαρῶτατε,
 σπονδὰς φέρεις, τῶν ἀμπέλων τετμημένων; 50
 κὰς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
 ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κἀβόων.
- ΔΙΚ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις ;
 ΑΜΦ. ἔγωγέ φημι, τρία γε ταυτὶ γεύματα.
 αὐταὶ μὲν εἰσι πεντέτεις. γεῦσαι λαβῶν. 55
- ΔΙΚ. αἰβοῖ. ΑΜΦ. τί ἔστιν; ΔΙΚ. οὐκ ἀρέσκουσίν
 μ', ὅτι

ὄζουσι πίττης καὶ παρασκευῆς νεῶν.

ΑΜΦ. σὺ δ' ἀλλὰ τασδί τὰς δεκέτεις γεῦσαι λαβῶν.

ΔΙΚ. ὄζουσι χαῦται πρέσβων ἐς τὰς πόλεις
ὀξύτατον, ὥσπερ διατριβῆς τῶν ζυμμάχων. 60

ΑΜΦ. ἀλλ' αὐταὶ σπονδαὶ τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν. ΔΙΚ. ὦ Διονύσια,
αὐταὶ μὲν ὄζουσ' ἀμβροσίας καὶ νέκταρος,
καὶ μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν,
κὰν τῷ στόματι λέγουσι, 'βαῖν' ὄπηθέλεις.' 65
ταύτας δέχομαι καὶ σπένδομαι κἀκπίομαι,
χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας·
ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς
ἄξω τὰ κατ' ἀγροὺς εἰσιῶν Διονύσια.

ΑΜΦ. ἐγὼ δὲ φευξοῦμαί γε τοὺς Ἀχαρνέας. 70

ΧΟΡ. τῆδε πᾶς ἔπου, δῖσκε, καὶ τὸν ἄνδρα πυνθάνου
τῶν ὁδοιπόρων ἀπάντων· τῆ πόλει γὰρ ἄξιον
ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μηνύ-
σατε,

εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς
φέρων.

ἐκπέφευγ', οἷχεται φρουῶδος. οἷμοι τάλας τῶν
ἐτῶν τῶν ἐμῶν. 75

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων
ἀνθράκων φορτίον

ἠκολούθουν Φαῦλλῳ τρέχων, ὠδε φαύλως ἂν ὁ
σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίζατο. 79

νῦν δ' ἐπειδὴ στερρὸν ἤδη τοῦμὸν ἀντικνήμιον
καὶ παλαιῶ Λακρατείδῃ τὸ σκέλος βαρύνεται,
οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνοι ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνεάς.
ὄστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν
ἐσπείσατο,

οἴσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται
τῶν ἐμῶν χωρίων. 85

κούκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμ-
παγῶ

ὄξυς, ὀδυνηρός, * * * * ἐπίκωπος, ἵνα
μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.
ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλ-
λῆναδε

καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῇ ποτέ· 90
ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λίθοις.

3.

NUBES, 1321-1490.

Strepsiades has put his son in the hands of Socrates for education. The result is seen in the following dialogue. Strepsiades rushes on the stage, followed by his son with a stick.

ΣΤΡΕΨΙΑΔΗΣ. ΦΕΙΔΙΠΠΙΔΗΣ. ΧΟΡΟΣ.

ΣΤΡ. Ἰοὺ ἰού.

ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,

ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.
οἴμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.
ὦ μιარέ, τύπτεις τὸν πατέρα ; ΦΕΙ. φήμ', ὦ
πάτερ. 5

ΣΤΡ. ὀράθ' ὁμολογούνθ' ὅτι με τύπτει. ΦΕΙ. καὶ
μάλα.

ΣΤΡ. ὦ μιარὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

ΦΕΙ. αὐθὶς με ταῦτὰ ταῦτα καὶ πλείω λέγε.

ἄρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά ;

ΣΤΡ. ὦ λακκόπρωκτε. ΦΕΙ. πάττε πολλοῖς τοῖς 10
ρόδοις.

ΣΤΡ. τὸν πατέρα τύπτεις ; ΦΕΙ. κάποφανῶ γε
νῆ Δία

ὡς ἐν δίκη σ' ἔτυπτον. ΣΤΡ. ὦ μιαρῶτατε,
καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη ;

ΦΕΙ. ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡ. τουτὶ σὺ νικήσεις ; ΦΕΙ. πολὺ γε καὶ ραδίως. 15
ἐλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.

ΣΤΡ. ποίοιν λόγοιν ; ΦΕΙ. τὸν κρείττον', ἢ τὸν
ἥττονα ;

ΣΤΡ. ἐδιδαξάμην μέντοι σε νῆ Δί', ὦ μέλε,
τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε
μέλλεις ἀναπείσειν, ὡς δίκαιον καὶ καλὸν 20
τὸν πατέρα τύπτεισθ' ἔστιν ὑπὸ τῶν υἱέων.

ΦΕΙ. ἀλλ' οἶομαι μέντοι σ' ἀναπείσειν, ὥστε γε
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡ. καὶ μὴν ὅ τι καὶ λέξεις ἀκούσαι βούλομαι.

ΧΟΡ. σὸν ἔργον, ὦ πρεσβῦτα, φροντίζεις ὄπη 25
τὸν ἄνδρα κρατήσεις,
ὡς οὗτος, εἰ μὴ τῷ 'πεποιθεῖν, οὐκ ἂν ἦν
οὕτως ἀκόλαστος.

ἀλλ' ἔσθ' ὄτῳ θρασύνεται·

δῆλον τὸ λῆμ' ἐστὶ τὰνθρώπου. 30

ἀλλ' ἐξ ὄτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι
ἤδη λέγειν πρὸς τὸν χορόν· πάντως δὲ τοῦτο
δράσεις.

ΣΤΡ. καὶ μὴν ὄθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι
ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,
πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 35
'κέλευσα

ᾄσαι Σιμωνίδου μέλος, τὸν Κριόν, ὡς ἐπέχθη.
ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν
ᾄδειν τε πίνονθ', ὥσπερ εἰ κάχρυσ γυναῖκ'
ἀλοῦσαν.

ΦΕΙ. οὐ γὰρ τότε εὐθὺς χρῆν σ' ἄρα τύπτεσθαι τε
καὶ πατεῖσθαι,

ᾄδειν κελεύονθ', ὥσπερ εἰ τέττιγας ἐστιῶντα; 40

ΣΤΡ. τοιαῦτα μέντοι καὶ τότε ἔλεγεν ἔνδον, οἷάπερ
νῦν,

καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητὴν.
καὶ γὰρ μόλις μὲν, ἀλλ' ὅμως ἤνεσχόμεν τὸ πρῶτον·
ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
τῶν Αἰσχύλου λέξαι τί μοι· καὶ θ' οὗτος εὐθὺς
εἶπεν,

ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς
 ψόφου πλέων, ἀξύστατον, στόμφακα, κρημ-
 νοποιόν;

κάνταῦθα πῶς οἶεσθέ μου τὴν καρδίαν ὀρεχθεῖν;
 ὅμως δὲ τὸν θυμὸν δακῶν ἔφην, 'σὺ δ' ἀλλὰ
 τούτων

λέξον τι τῶν νεωτέρων, ἄττ' ἐστὶ τὰ σοφὰ 50
 ταῦτα.'

ὁ δ' εὐθύς ἦσ' Εὐριπίδου ρῆσιν τιν', ὡς ἐκίνει
 ἀδελφός, ὠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν
 καὶ γὰρ οὐκέτ' ἐξηνεσχόμην, ἀλλ' εὐθύς ἐξαράττω
 πολλοῖς κακοῖς καὶ σχροῖσι· κῆτ' ἐντεῦθεν, οἶον
 εἰκός,

ἔπος πρὸς ἔπος ἠρειδόμεσθ'. εἴθ' αὐτός ἐπα-
 ναπηδᾷ, 55

κᾶπειτ' ἔφλα με κἀσπόδει κᾶπνιγε κἀπέτριβεν.

ΦΕΙ. οὐκουν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς,
 σοφώτατον; ΣΤΡ. σοφώτατόν γ' ἐκείνον,
 ὦ τί σ' εἶπω;

ἀλλ' αὐθις αὐ τυπτήσομαι. ΦΕΙ. νῆ τὸν
 Δί', ἐν δίκη γ' ἄν.

ΣΤΡ. καὶ πῶς δικαίως; ὅστις ὠναίσχυντέ σ' ἐξέ-
 θρεψα, 60

αἰσθανόμενός σου πάντα τραυλίζοντας, ὃ τι
 νοοίης.

εἰ μὲν γε βρῦν εἶποις, ἐγὼ γνοῦς ἂν πιεῖν ἐπέ-
 σχον·

μαμμᾶν δ' ἂν αἰτήσαντος ἡκόν σοι φέρων ἂν
ἄρτον·

ΧΟΡ. οἶμαί γε τῶν νεωτέρων τὰς καρδίας
πηδᾶν, ὃ τι λέξει. 65
εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος
λαλῶν ἀναπείσει,

τὸ δέρμα τῶν γεραιτέρων
λάβοιμεν ἂν ἀλλ' οὐδ' ἐρεβίνθου. 69
σὸν ἔργον, ᾧ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,
πειθῶ τινα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.

ΦΕΙ. ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὀμιλεῖν,
καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνα-
σθαι.

ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνον
προσεῖχον,
οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἶός τ' ἦν πρὶν ἑξα-
μαρτεῖν· 75

νυνὶ δ' ἐπειδὴ μ' οὔτοσὶ τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ
μερίμναις,

οἶμαι διδάξειν ὡς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡ. ἵππευε τοίνυν νῆ Δί', ὡς ἔμοιγε κρεῖττόν ἐστιν
ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπι-
τριβῆναι. 80

ΦΕΙ. ἐκεῖσε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παιδά μ' ὄντ'
ἔτυπτες;

ΣΤΡ. ἔγωγέ σ', εὐνοῶν γε καὶ κηδόμενος. ΦΕΙ. εἰπέ
 δὴ μοι,

οὐ καμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως
 τύπτειν τ', ἐπειδήπερ γε τοῦτ' ἔστ' εὐνοεῖν,
 τὸ τύπτειν; 85

πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν
 ἀθῶν εἶναι,

τοῦμόν δέ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καγώ.
 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς;
 φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον
 εἶναι. 89

ἐγὼ δέ γ' ἀντείποιμ' ἀνώς δις παῖδες οἱ γέροντες.
 εἰκὸς δὲ μᾶλλον τοὺς γέροντας τοῦ νέου ἵστι
 κλάειν,

ὅσῳπερ ἐξαμαρτάνειν ἦττον δίκαιον αὐτούς.

ΣΤΡ. ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο
 πάσχειν.

ΦΕΙ. οὐκουν ἀνὴρ ὁ τὸν νόμον θεῖς τοῦτον ἦν τὸ
 πρῶτον,

ὥσπερ σὺ καγώ, καὶ λέγων ἔπειθε τοὺς παλ-
 αιοὺς; 95

ἦττον τί δῆτ' ἔξεστι καμοὶ καινὸν αὐτὸ λοιπὸν
 θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντι-
 τύπτειν;

ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι,
 ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκε-
 κόφθαι.

σκέψαι δὲ τοὺς ἀλεκτρούνας καὶ τᾶλλα τὰ
βοτὰ ταυτί, 100

ὡς τοὺς πατέρας ἀμύνεται· καίτοι τί δια-
φέρουσιν
ἡμῶν ἐκείνοι, πλὴν ὅτι ψηφίσματ' οὐ γρά-
φουσιν;

ΣΤΡ. τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρούνας ἅπαντα μιμῆι,
οὐκ ἐσθίεις καὶ τὴν κόπρον καπὶ ξύλουκαθεύδεις;

ΦΕΙ. οὐ ταυτόν, ὦ τάν, ἐστίν, οὐδ' ἂν Σωκράτει
δοκοίη. 105

ΣΤΡ. πρὸς ταῦτα μὴ τύπτ'. εἰ δὲ μὴ, σαυτόν ποτ'
αἰτιάσει.

ΦΕΙ. καὶ πῶς; ΣΤΡ. ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ
κολάζειν,

σύ δ', ἦν γένηται σοι, τὸν υἷόν. ΦΕΙ. ἦν
δὲ μὴ γένηται,

μάτην ἐμοὶ κεκλαύσεται, σύ δ' ἐγχανὼν τεθ-
νήξεις.

ΣΤΡ. ἐμοὶ μὲν, ὄνδρες ἥλικες, δοκεῖ λέγειν δίκαια· 110
καῖμοιγε συγχωρεῖν δοκεῖ τούτοισι τὰ πικρῆ.

κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἦν μὴ δίκαια δρῶμεν.

ΦΕΙ. σκέψαι δὲ χιτέραν ἔτι γνώμην. ΣΤΡ. ἀπὸ
γὰρ ὀλοῦμαι.

ΦΕΙ. καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἅ νῦν
πέπονθας.

ΣΤΡ. πῶς δῆ; δίδαξον γὰρ τί μ' ἐκ τούτων ἐπω-
φελήσεις. 115

- ΦΕΙ. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω. ΣΤΡ. τί
 δῆτα φῆς σύ;
 τοῦθ' ἕτερον αὖ μείζον κακόν. ΦΕΙ. τί δ',
 ἦν ἔχων τὸν ἥττω
 λόγον σὲ νικήσω λέγων
 τὴν μητέρ' ὡς τύπτειν χρεών;
 ΣΤΡ. τί δ' ἄλλο γ' ἢ ταῦτ' ἦν ποιῆς 120
 οὐδέν σε κωλύσει σεαυ-
 τὸν ἐμβαλεῖν ἐς τὸ βάραθρον
 μετὰ Σωκράτους
 καὶ τὸν λόγον τὸν ἥττω.
 ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ, 125
 ὑμῖν ἀναθεῖς ἅπαντα τὰμὰ πράγματα.
- ΧΟΡ. αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
 στρέψας σεαυτὸν ἐς πονηρὰ πράγματα.
- ΣΤΡ. τί δῆτα ταῦτ' οὗ μοι τότ' ἠγορεύετε,
 ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε; 130
- ΧΟΡ. ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ', ὅταν τινὰ
 γινώμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,
 ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν,
 ὅπως ἂν εἰδῆ τοὺς θεοὺς δεδοικέναι.
- ΣΤΡ. ὦμοι, πονηρὰ γ', ὦ Νεφέλαι, δίκαια δέ. 135
 οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμην
 ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
 τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτην
 ἀπολείς μετελθών, οἱ σὲ κάμ' ἐξηπάτων.
- ΦΕΙ. ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους. 140

ΣΤΡ. ναί ναί, καταιδέσθητι πατρώων Δία.

ΦΕΙ. ἰδοῦ γε Δία πατρώων· ὡς ἀρχαῖος εἶ.

Ζεὺς γάρ τις ἔστιν; ΣΤΡ. ἔστιν. ΦΕΙ. οὐκ
ἔστ' οὐκ, ἐπεὶ

Δίνος βασιλεύει, τὸν Δί' ἐξεληλακῶς.

ΣΤΡ. οὐκ ἐξελήλακ', ἀλλ' ἐγὼ τοῦτ' ᾤομην, 145

διὰ τουτονὶ τὸν δῖνον. οἴμοι δειλαιοι,
ὄτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἠγήσάμην.

ΦΕΙ. ἐνταῦθα σαυτῷ παραφρόνει καὶ φληνάφα.

ΣΤΡ. οἴμοι παρανοίας· ὡς ἐμαινόμεν ἄρα,
ὄτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτην. 150

ἀλλ' ὦ φίλ' Ἑρμῆ, μηδαμῶς θύμαιέ μοι,
μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε
ἐμοῦ παρανοήσαντος ἀδολεσχία.

καί μοι γενοῦ ζύμβουλος, εἴτ' αὐτοὺς γραφὴν
διωκᾶθω γραψάμενος, εἴθ' ὅ τι σοι δοκεῖ. 155

ὀρθῶς παραινεῖς οὐκ ἔων δικορραφεῖν,
ἀλλ' ὡς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν

τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία,
κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,

κᾶπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον 160
τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,

ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν·

ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἠμμένην,

κἀγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην

ἐμοὶ ποιήσω, κεὶ σφόδρ' εἶσ' ἀλαζόνες. 165

NOTES.

HOMER.

INTRODUCTION.

WE possess biographies of Homer written at various periods before and after the Christian era, and containing a number of details of his personal life. Some of them have an interest in so far as they bring before us the views current concerning the greatest name of antiquity at the time when they were composed, and being written by men of some curiosity they probably contain all the traditions then known. But they are without any real value, for the simple reason that the materials for a life of Homer did not exist at the time when they were written, nor indeed at any time. Homer belongs to the prehistoric period of Greece. Even in the time of Herodotus, our oldest authority on this subject, the date of Homer's existence had become a matter of conjecture. He considers that the poet may have lived about 400 years before his own time, i. e., approximately at 900 B.C. (Hdt. 2. 53 *Ἡσίοδον γὰρ καὶ Ὀμηρον ἡλικίην τετρακοσίοισι ἔτεσι δοκέω μὲν πρεσβυτέρους γενέσθαι καὶ οὐ πλέοσι*). This may be true; but no answer can be given to the questions called forth by such a statement. What authority had Herodotus for this date? What could he know of a date four hundred years anterior to himself? It is as if any one living now should make a statement

without any assistance from reliable documents about the life of Edward the Fourth. Such a statement, coming from the lips of a person of observation who had studied recent history with care, would have the authority of a probable conjecture, but no more. Equally doubtful is the place of Homer's birth. In antiquity many cities contended for the honour; a well-known epigram includes seven—

Ἑπτα πόλεις διερίζουσιν περὶ ῥίζαν Ὀμήρου,
Σμύρνα, Ῥόδος, Κολοφών, Σαλαμίν, Ἴος, Ἄργος, Ἀθήναι,

and the second line is variously given, e. g.—

Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἄργος, Ἀθήναι.

The oldest evidence is in favour of Smyrna, Chios, and Ios, places where, in all probability, the Homeric poems were first made known. Other cities were added to the list as the singers wandered to them. The language of the poems would lead us to decide on Smyrna. In that city Aeolic and Ionic colonists met, just as in the poems themselves we find a combination of Ionic and Aeolic elements, to the exclusion of Doric. But when we speak of the birth-place of Homer we can mean no more than the place where the poems known by his name may have originated.

That Homer existed at some period in the far past; that he was the author of the Iliad and Odyssey; the first great poet of Greece, and literary father of all other poets, was the belief held by Thucydides, Plato, and Aristotle. What poems these writers attributed to him beside the two epics and a comic production called the Margites (which Aristotle expressly calls the work of Homer, *Poet. c. 4. οἶον ἐκείνου (Ὀμήρου) ὁ Μαργίτης καὶ τὰ ταιᾶντα*) it would be difficult to say. Herodotus is at pains to point out that the Cypria cannot be the work

of Homer (Hdt. 2. 117 *κατὰ ταῦτα δὲ τὰ ἔπεα . . . μάλιστα δῆλον ὅτι οὐκ Ὅμηρον τὰ Κύπρια ἔπεά ἐστι, ἀλλ' ἄλλου τινός*). Suidas v. Ὅμηρος p. 1096 asserts that no less than sixteen poems (of which he gives the titles) besides the Iliad and Odyssey were attributed to the poet, but the best writers of antiquity seem to have been far more critical and exclusive, especially in the matter of *epic* (as distinguished from comic) poems. Thucydides quotes Homer as an authority in history: Plato, half in irony, employs the name constantly; difficulties in psychology, and metaphysics, in strategy, in etymology, and in the affairs of daily life—all can be cleared up by reference to 'the poet.' Aristotle refers to him as the earliest and best authority on the practice of poets (cp. especially Poet. c. 8). In each author the reference is such as to leave no doubt that they believed in the personal existence of the poet; and to Plato and Aristotle he was certainly the author of both the Iliad and Odyssey. To the excellence of these poems as compositions Aristotle calls especial attention.

Rather more than one hundred and fifty years after Aristotle, in the third generation of Alexandrine critics, the theory arose that the Iliad and Odyssey were the work of two separate authors. The adherents to this theory were known as the Chorizontes or Separatists. They do not appear to have attracted much attention, or to have had any very illustrious names among them.

From this period, till towards the end of the last century, little attention was given to the question of Homeric authorship. The old tradition lingered on, disturbed by a few utterances but never seriously examined. Thus Bentley¹ was of opinion that Homer wrote a sequel of songs; the Iliad he composed for the

¹ Quoted in Wolf, Prolegomena, § xxvii.

men, the Odyssey for the women; and the Italian Vico¹ doubted the authority of the works of Homer. Wood², our own countryman, arrived at the conclusion that the poems were not in the first instance written down. The appearance of F. A. Wolf's famous 'Prolegomena' in 1785, coming as it did shortly after the publication of Voss's translation, attracted the attention of every one, whether scholar or layman, to the subject. After long and careful consideration, with all the hesitation of a man breaking away from his early faith, Wolf ventured to avow his belief that the Homeric poems in their present shape could not (1) possibly have been written down at the early period to which they are commonly referred; that (2) without writing they could not have been preserved as long poems; that (3) they were, at least the Iliad, so full of inconsistencies that it is impossible for them to have been composed on a definite plan.

(1) In regard to the ignorance of the art of writing at a very early period in Greece, Wolf appears to be right. Though singing is frequently mentioned in the Iliad and Odyssey, nothing is said of writing. The two instances sometimes quoted as implying a knowledge of writing, II. 6. 168 foll., and 7. 175, are insufficient. For the *σήματα λυγρά* carried by Bellerophon from Proetus to the king of Lydia seem to mean no more than pictures or signs: and the marks put by the heroes upon their lots were evidently unintelligible to each other. The word *γράφω* in Homer means 'to scratch' not 'to write.' Further, writing materials sufficient to contain such long poems would not be forthcoming even when writing was known and practised on stone. It is altogether an anachronism to carry back the art of writing to so early an age.

¹ Died 1744.

² An Essay on the Original Genius of Homer, ed. ii. 1775.

Poetry was not then the amusement of a lettered class; it was purely oral, the delight of the banquet and festival. The poet sung, not as one who had thought out his poem, but as one inspired directly by Apollo, and instructed by the Muse. Poetry was the natural expression for any communication that required to be raised above the ordinary conversation of every-day life.

(2) On the other hand the fact that these poems were not written down is very insufficient evidence against their antiquity as long poems. It is quite possible that in an era when writing did not exist, and the natural power of the memory had not become weakened either by the use of artificial means of preserving facts (cp. Plato, *Phaedr.* 275), or by great exercise of the reflection, long poems might be handed down for centuries with tolerable and even minute exactness. It is thus that the poetry of Finland has been handed down: and in the heart of Arabia the Koran is said to be preserved in the memory of the priests not merely with verbal accuracy, but with an attention to accent and pronunciation which reproduces exactly the usage of the time of Mahomet. At Athens, in the time of Socrates, the professional rhapsodes apparently knew both poems by heart and could repeat any passage at will¹. A similar knowledge is expressly attributed to a young Athenian gentleman². Wolf supports this part of the argument by pointing out that there would be no opportunity in early Greece for the recitation of such poems even if they had been in existence³. The rhapsodes or professional reciters were a product of later times, appearing with the rise of festivals, at which they recited the poems. But in Homer we hear nothing of them; ἀοιδοί or 'singers'

¹ Plato, *Ion*, *passim*; *Xen. Mem.* 4. 2. 10. ² *Xen. Conviv.* 3. 6.

³ *Proleg.* § xxvi.

are attached to the houses of the great, and sing short songs as required (Phemius in *Od.* 1. 326 sings the 'Sad return of the Achaeans,' Demodocus *ib.* 8. 74-78 sings the 'Strife of Odysseus and Achilles, etc.'). Here, however, the argument is inconclusive: an *αοιδός* is not a rhapsode, it is true, nor is a banquet a public festival, so that the conditions which called forth the recitations of long poems at a subsequent period, may not have existed in the earliest ages. Yet an *αοιδός* living continually in the house of the same chieftain and singing continually to the same audience, would find himself under a double necessity. First he must sing something new; and secondly he must connect his song in some way with the hero of the house. Hence he would almost insensibly be led to compose songs, which could without difficulty be linked together in a biographical epic. And to this unity of person the tradition of a great war in which all the heroes of Greece took part would add a unity of incident. Thus the existence of long poems, with some kind of unity, does not seem impossible even at a very early period. But this is one thing: it is quite another to assert that the *Iliad* and *Odyssey* as we have them are the work of one author in the sense maintained by antiquity.

(3) Wolf's third objection—the existence of inconsistencies impossible in the work of one man, tells with force against the *Iliad*. Yet Aristotle, a good judge, accepted the plan of the *Iliad* (*Poet.* c. 23, 24), and commends it strongly. The habit of reading works composed by men who had writing at their command has probably led us to a different standard in regard to the unity necessary in an epic poem from that prevalent in antiquity. Against the *Odyssey* Wolf himself has little to urge: he confesses that on that poem alone no doubt would have arisen

about the unity of authorship. And yet the *Odyssey* must claim an antiquity little inferior to the *Iliad*. And with regard to the latter it is at least probable that much of the inconsistency is due to subsequent interpolation. The greatest of Greek cities would feel herself exalted by the mention of her heroes in the noblest of Greek poems. Hence an impulse would be given to interpolation; and it would act with more force on the *Iliad* than the *Odyssey*, inasmuch as the former was regarded as the more important poem and was more frequently recited. The personal character of the *Odyssey* also made interpolation less easy. But the question of these discrepancies is one of degree. Mistakes of time and even of place must not be pressed too far. In the *Odyssey*, for instance, chronology requires that *Telemachus* should remain at *Sparta* thirty days, after he has refused an invitation to remain eleven or twelve days. But of the thirty we find (from 5. 279) that eighteen days were taken up by the voyage from *Calypso's* isle to *Scheria*; that voyage is described in two lines only, and no incidents are connected with it, so that the eighteen days must be considered merely as a measure of distance, and without any chronological value whatever. There is also the further consideration that if the discrepancies of the *Iliad* and *Odyssey* are such as to preclude unity of authorship, it is impossible to explain *Aristotle's* judgment. For he contrasts the plan of these poems favourably with others which were certainly by the hand of one author.

While attempting to destroy the received tradition of the Homeric poems, *Wolf* gave his own theory of their origin. He conjectured that they were nothing more than a number of songs and ballads, composed without reference to each other; and collected and arranged in

the present shape, or near it, in the time of Peisistratus, and by his order. Others following in the steps of Wolf have gone further : thus Lachmann divides the Iliad into eighteen songs, which he considers to be radically distinct. Homer, in fact, fades out of view, or becomes no more than one author among many. A number of ballads were current in Greece before the time of Peisistratus, and were then, in order to obtain a correct text for the rhapsodes, written down in a connected series. This view seems faulty in two respects. It ignores the original unity which would of necessity arise among ballads dealing with the same heroes and the same events : and the part ascribed to Peisistratus is overstated. Of this latter we know very little; and our authorities are late¹. Nor do they support us in saying more than that Peisistratus was careful to obtain the best text current in his time of Homer; and to have it written out, clear of manifest interpolations. There is also another difficulty in the way when we suppose the poems to have been written down at so late a period. If the discrepancies of the Iliad are such that the poem cannot be the work of one author in a very early age, they must also tell strongly against composition by a number of hands in an age of awakening criticism and considerable poetic culture.

A more satisfactory theory of the origin of the poems is this². The *áoidoi* or bards, living in the houses of the great, and singing at banquets, composed a great body of song having reference to the Trojan war, the part taken in it by the heroes, and the disasters which befell them in returning. When the whole subject had thus been celebrated in verse, and began to have a certain connection and unity, a poet of a higher and more comprehensive genius came forward and combined into two

¹ They are collected in Wolf, § xxxiii. ² Facsi, *Odysee*, *Einleitung*.

long poems many of the ballads already existing separately, adding no doubt much of his own, and working over the material, and thus impressing on all the parts a high degree of uniformity. This was Homer. And as his name became celebrated, schools were formed of Homeridae who made it their business to perpetuate his poems; and other persons calling themselves Homers united ballads into Epics, but without the genius of the great original, until at length the ballads relating to the Trojan war were gathered into a number of Epics. This work was accomplished by the eighth century B. C. and was contemporaneous with the growth of cities, and rise of festivals, independent of the great houses. In subsequent times additions were made to the original Iliad and Odyssey, such as the twenty-fourth book of the Iliad, the eleventh and twenty-fourth books of the Odyssey, which even the Alexandrine critics separated from the genuine poems.

Amid these contests concerning their authorship the works themselves remain unchanged. In no other poems is the author so little seen; he comes forward at the beginning to invoke the Muse, and then stands aside, as it were, in order to allow us to hear the Muse's own voice¹. We do not seem to be reading the poetry of an individual; it is rather a nation who is telling us with simplicity and pride the story of her youth. Thus the poetry of Homer is wholly unlike the poetry of Dante or Milton. He is not one among many units in a given time or nation; but is universal, and for all time. The poet is wholly lost in his subject; which we see as it is, uncoloured by any personal medium. He is not above his audience, or attempting to educate them into looking at things with his eyes. He is simply telling a story of the past with absolute unhesitating truth.

¹ Cp. Arist. Poetics, c. 24.

In the language this universal character of the poems shows itself in the 'fixed epithets.' Each hero has his special title given to him by inspiration as it were, and therefore absolutely true, even though not applicable in any special manner at the moment. Agamemnon is the 'King of men;' Achilles is 'Swift of foot;' Nestor is the ' Gerenian Horseman;' Odysseus is the 'Many-counselled,' 'Much-enduring.' In a similar way epithets denoting rank are used, without regard to incidents. Clytemnestra is *δία* in spite of her wickedness, Eumaeus, a King's son, is even in his low estate, the *δῖος ὑφορβος*: the suitors of Penelope are *ἀγαυοί*, Aegisthus, the coward, is *ἀμύμων*. Homer is not troubled with moral judgments; what a man is at birth, that he remains to the end of life. In the natural world also, objects are marked off in the same unhesitating way; the earth is 'black,' or 'spell-giving;' deep fresh water is 'black;' the deep and stormy sea is *αἰνοψς* or 'dark;' near the shore it is *πολιός* 'white,' or *πολύφλοισβος* 'roaring;' the morning is 'rosy-fingered;' the night is 'ambrosial;' the day is 'sacred.' The weapons of a goddess are 'golden;' the garments of a princess 'sheeny.' In this respect Homer is at the very opposite pole to modern poetry. Here the tendency is to be inventive in epithets; to catch a point of view not seen before; or to intensify the situation by the use of appropriate attributes. In Homer, on the contrary, when an object has once received its epithet it retains it with a persistent regularity.

In a similar manner phrases, once coined, are preserved wherever possible¹; this is not only the case with formulae such as *ὡς ἄρα φωνήσας, τὸν δ' ἀπαμειβόμενος*, or the longer *ἔν τ' ἄρα οἱ φῦ χειρὶ, ἐπὸς τ' ἔφατ' ἔκ τ' ὀνόμαζεν*, but of lines descriptive of certain situations, e. g.—

¹ Cp. Hayman's *Odyssey*, Introd. p. viii.

ὡς τότε μὲν πρόπαν ἡμαρ ἐς ἡέλιον καταδύντα.
 ἐκ δ' ἔλασαν προθύροιο καὶ αἰθούσης ἐριδούπου.
 ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος ἠώς.

In describing a storm in *Od.* 5. 292, 3 and 9. 68, 9, the same lines are made to do service; and often when a variation is absolutely necessary the same words are preserved as far as possible. Thus the line *ἀλλ' ὁ μὲν ἐν νήσῳ κείται κράτερ' ἄλγεα πάσχων*, said of Philoctetes, *Il.* 2. 721, is applied in a totally different context, *Od.* 5. 395, with the simple alteration of *νήσῳ* into *νοῦσῳ*.

Regarded from a purely external point of view the language is remarkable for the number of different forms of the same case or tense existing side by side. Thus we have *ἐμέο, ἐμείο, ἐμεῦ, ἐμέθεν* for the Attic *ἐμοῦ*: *ἐν, ἐνί, εἰνί, εἰν* for the preposition; *ναιετάουσα, ἠβώωσα, δρόωσι* are variations of one form. There are genitives in *-οιο*, and *-ου*, in *-άων, -έων*, and *-ῶν*, in *-ας*, and *-εω*; datives in *-ησι*, and (though rare) in *-αις*; infinitives in *-μεναι, -μεν*, and *-ειν*. This variety has not arisen from mere caprice on the part of the poet, nor from a mixture of dialects; nor again from metrical necessities. It is due to the antiquity of the Epic style, which preserved the forms current in the older generation, side by side with later abbreviations or corruptions, and employed one or other as the verse required. Often too the sense of what was ancient became confused, and forms were invented by false analogy after the antique pattern. Or the feeling grew up that a letter could be used or dropped at will, as was the case with the digamma in some words. Cp. Curtius, *Explanations*, p. 46.

The two great heroes of the Homeric poems are national types. The Greek nation, as a great writer has said, began with Achilles and ended with Alexander. The youth and beauty, destined to know no old age, but

to pass early from a life of glory was an ideal of which we find the copy in the athletes of Olympia, and the heroes of Marathon. Odysseus, too, in his steadfast love of home may be said to typify the strong Greek feeling of nationality. Not Circe, nor Calypso, nor even Nausicaa, to whom he owed his life, could beguile him into forgetfulness; 'vetulam suam praetulit immortalitati.' He longs to see the smoke of his home, and die; his comrades gathering round him on his return from Circe, say amid their tears (Od. 10. 419), 'At thy return we are gladdened, as though we had reached Ithaka, our fatherland,' so well do they know his firm purpose of return. In other instances later Greece by no means came up to the promise of her early years. Helen and Penelope and Nausicaa passed away, and were no more than a memory in historical times, for the seclusion of Greek women was fatal to character or moral excellence. And the love of wife and child, delineated in Hector, (for the Trojans are only Greeks on the other side) is perhaps without a parallel in later times. The growth of cities and the fierce interests of political life destroyed the tender bloom of those natural feelings which early poets loved to describe.

No one would for a moment dispute Homer's power of delineating character. He knew how kings ought to speak, and could find words for the bashfulness of youth, (Od. 3. 21 foll.), or for maiden modesty (Od. 6. 57 foll). But if we compare the characters in Homer with those in Sophocles we find a striking difference. There is a want of development in them. What characters are at the beginning, they remain to the end in Homer; circumstances do not influence their growth but merely display them, Odysseus is *πολύτλας*, and all the incidents connected with him bring out the force of the epithet. Achilles is unchanged in

the Iliad; Ajax is the mighty warrior only—we hear nothing of his madness, and the breaking of his great spirit to a childlike submission. Helen is the same in the Iliad and Odyssey, her character would be unintelligible, if circumstances could be supposed to influence it. There is the same sweetness, the same tender thought and solicitude for others whether we see her on the walls of Troy, or in the palace of Menelaus at Sparta. ('She seemed a thing that could not feel the touch of earthly years.') Penelope is as firm in disbelieving the title of Odysseus, until he gives unmistakable proofs of his identity, as she was resolute in refusing the suitors. The psychological analysis of later times was unknown; characters were not yet studies; and the inward conflict, to which development is mainly due, was not even dreamed of in a time so simple and natural. This peculiar charm makes the Homeric characters so immediately attractive. How much is here due to the genius of one man, it is impossible to say with accuracy. Characters form themselves in legend; it is by the presence of them that legend is distinguished from history. In the *Morte d'Arthur*, for instance, Lancelot and Guinevere are beautifully and fully described, yet the work cannot be ascribed to a single hand. The truth would seem to be that the types of character were national, and instinctive as it were; but the most striking scenes which illustrate it, e. g. the picture of Helen on the walls—must be the work of one great genius.

1. 1. πόδας ταχύ, 'swift of foot,' a constant epithet of Achilles.

1. 2. ἀνεστενάχοντο γοῶντες, 'bewailed with lamentation.' The Myrmidons were the followers of Achilles.

l. 4. ἐπρήξας, 'you have succeeded,' lit. 'you have carried it through.' πρήσσω, (Ionic=πράσσω), is always used in Homer to denote an action followed by a result. καὶ ἔπειτα, 'at last,' or, more literally, 'in the sequel.' βῶπις, 'having a large eye like an ox.'

l. 5. ἀνστήσασα, 'rousing to the fight' (=ἀναστησ.). The partic. must be taken closely with the verb='you have succeeded in rousing,' etc. Achilles had remained in his tent ever since Agamemnon had stolen away his captive Briseis, refusing to take any part in the war. ἢ ῥά νυ, 'Verily, one would conclude.' σείω=σοῦ.

l. 6. ἐξ αὐτῆς (σειῶ), 'from yourself.' I. e. you are as careful of the Achaeans as a mother of her children. The Greeks wore the hair long, cutting it only in time of mourning. Socrates, on the day of his death, plays with the hair of Phaedo, saying, 'To-morrow, Phaedo, these fair locks will be severed.' Plato, Phaedo, 89.

l. 8. τὸν μῦθον, 'this speech.' τὸν has the force of τοῦτον. εἶπες=εἶπες.

l. 9. 'Surely even a mortal is likely to accomplish a thing for a man.' The μέν is answered by πῶς δὴ in l. 11. καὶ δὴ που='it is surely a fact that.' μέλλει gives a touch of uncertainty to the assertion.

l. 10. τόσα, 'so many,' i. e., so many as we gods.

l. 11. ἣ φημι κ.τ.λ. 'Who assert that I am,' etc. θεάων=θεῶν, ἔμμεν=εἶναι. Herè is first in birth as being the sister of Zeus, and in position as the wife of Zeus who is supreme.

l. 14. οὐκ ὄφελον; (=ὄφελον), 'Ought I not?' If a mortal can carry out his will, much more should the queen of heaven be able to do so. κακὰ ῥάψαι, lit. 'to sow evils.' Cp. 'conserere, nectere dolos.' ὑφαίνειω is used in a similarly metaphorical sense.

l. 17. ἀστεροέντα, 'bright;' elsewhere this epithet is used

only of οὐρανός. μεταπρεπέα (sing. acc. = μεταπρεπή). ἀθανάτοισι, 'conspicuous among (the halls of) the immortals.' This abbreviated form of comparison is common in Greek, cp. Il. 17. 51 Κόμαι χαρίεσσιν ὁμοίαι, Od. 2. 121 ὁμοία νοήματα Πηνελοπείη. Instances are found in Latin, but are rare.

l. 18. κυλλοποδίῳν, 'the limper,' i. e. Hephaestus who was lame. ποιήσατο = ἐποίησατο. The augment appears to be omitted at pleasure in the Homeric poems.

l. 19. ἐλισσόμενον περὶ φύσας, 'rolling round his bellows,' i. e. going to and fro about them.

l. 20. τρίποδας, lamp-stands with three feet are meant.

l. 21. ἐστάμεναι περὶ τοῖχον, 'to stand round about the wall;' ἐστάμεναι is the infinitive of the perfect. For the construction, cp. Od. 7. 92 οὗς Ἥφαιστος ἔτευξεν . . . δῶμα φυλασσόμεναι.

l. 22. σφι, 'for them,' but depending on ὑπό. ὑπό is separated from θῆκεν by tmesis. ἐκάστῳ πυθμένι further defines σφι.

l. 23. 'That they of their own will might enter the assembly of the gods, and again might go home, a wonder to behold.' The lamp-stands were to move of themselves. Cp. what is said below, l. 64, of the golden attendants. So the fabled statues of Daedalus moved of themselves. δυσαίατο, νεοίατο, are Ionic forms for δύσ-αιντο, νέοιντο.

l. 25. τόσσον ἔχον τέλος, 'were so far finished.' οὔατα, 'handles.'

l. 26. ἤρτυε, 'was preparing:' if this is the sense, the use of the word is peculiar, for elsewhere it is used only with objects which denote some mischief, e.g. ἤρτυε πῆμα. Others, 'was beginning to fit on.'

l. 27. ἰδυίησι πραπίδεσσι, 'with knowing mind,' i. e. with skill. Cp. infra l. 129.

l. 28. ἐγγύθεν, 'from near;' so σχεδόθεν is used with verbs of motion, e. g. σχεδόθεν δέ οἱ ἦλθεν Ἀθήνη.

l. 29. προμολούσα, 'having come forth,' i. e. from her chamber. In the *Odyssey* Aphrodite is spoken of as the wife of Hephaestus.

l. 30. ὤπυιε, 'had married,' 'was the husband of;' the tense is the imperfect. ἀμφιγυήεις, 'halting in both feet,' from γυῖος, 'lame.'

l. 31. ἔν τ' ἄρα οἱ φῦ χειρί, literally, 'and then she grew into her hand,' i. e. she took her by the hand. χειρί defines οἱ more closely, cp. l. 22, and ἐν is separated from φῦ (=ἐφν) by tmesis. ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν, 'and spake a word, and called her by her name' (ἐξωνόμαζεν). The line recurs frequently.

l. 32. δῶ = δῶμα. ἰκάνεις has a perfect sense = ἦκεις.

l. 33. αἰδοίη τε φίλη τε, 'you who are both revered and dear.' οὔτι θαμίξεις, 'you are not at all a frequent visitor.'

l. 34. προτέρω, 'farther on,' i. e. on into the house. Very similar is the greeting given by Calypso to Hermes in *Od.* 5. 87 foll. τίπτε μοι . . . εἰλήλουθας | αἰδοῖός τε φίλος τε; πάρος γε μὲν οὔτι θαμίξεις | . . . ἀλλ' ἔπει προτέρω, ἵνα τοι πὰρ ξείνια θείω. πὰρ (=παρά) is separated by tmesis from θείω. θείω, subj. aor.

l. 36. καθείσεν, i. e. Charis. ἀργυροήλου, 'studded with silver;' the word is frequent in the *Odyssey*, but does not occur elsewhere in the *Iliad*.

l. 37. ὑπὸ δὲ θρήνυς ποσὶν ἦεν, 'And beneath there was a footstool for the feet.' ὑπὸ is adverbial, and to be taken with ἦεν, not with ποσὶν.

l. 39. πρόμολ' ὦδε, 'Come, as you are;' ὦδε in Homer never has the meaning 'hither.' Cp. *Od.* 1. 182 νῦν δ' ὦδε ξὺν νηὶ κατήλυθον (i. e. οὕτως, ὡς ὄρας), *ib.* 17. 544 τὸν ξείνον ἐνάντιον ὦδε κάλεσσον. τι acc. with χατίζει, 'has some need of.'

l. 41. δεινή, 'revered,' 'honourable.' The combination δεινός τ' αἰδοίος τε is common in Homer. ἔνδον, 'under my roof;' cp. Il. 20. 13 Διὸς ἔνδον, 'in the halls of Zeus,' ib. 23. 200 Ζεφύροιο ἔνδον.

l. 42. Herè finding Hephaestus lame at his birth threw him out of heaven. He was thrown out a second time by Zeus for attempting to assist his mother. Il. 1. 592— 'and all day long I was carried down, and together with the setting of the sun, I fell upon Lemnos, and little spirit was left in me.' On this occasion he fell into the sea, and was saved by Thetis.

l. 44. τότ' ἄν πάθον ἄλγεα θυμῷ, 'then I should have suffered woes in my spirit,' i. e. in my life. 'I should have died.'

l. 46. ἀψορρόου, 'backward-flowing,' i. e. flowing backward to its source. Cp. Od. 20. 65 ἐν προχοῆς δὲ βάλοι ἀψορρόου Ὀκεάνοιο.

l. 47. χάλκευον δαίδαλα πολλά, 'I wrought many curious ornaments.' χάλκευον loses all sense of the meaning of χαλκός. The extreme infancy of Hephaestus does not prevent him from exercising his art. So Hermes stole the oxen of Apollo on the day that he was born.

l. 48. κάλυκαξ, earrings shaped like a flower-cup are perhaps meant.

l. 50. ἀφρῶ μορμύρων, 'gurgling with foam;' with μορμύρω, cp. 'murmur.' The word is formed by reduplication like πορφύρω. ῥέεν ἄσπετος, 'flowed on immense.'

l. 52. ἴσαν from οἶδα. Cp. Od. 4. 772 τὰ δ' οὐκ ἴσαν ὡς ἐτέτυκτο.

l. 53. χρεῶ must be pronounced as one syllable in scanning the line.

l. 54. Θέτι, dat. sing. ζώγρια, 'the reward for saving my life.' So, in Od. 8. 461, Nausicaa says to Odysseus,

χαίρε, ξεῖν', ἵνα καὶ ποτ' ἐὼν ἐν πατρίδι γαίῃ | μνήσῃ ἐμεῦ, ὅτι μοι
πρώτῃ ζώαργι' ὀφέλλεις.

l. 55. σύ, i.e. Charis.

l. 56. ἀποθείομαι = ἀποθέωμαι, i.e. ἀποθῶμαι. The short vowel (o) is often found in the Homeric conjunctive. It may be due to metrical causes, or perhaps is the remnant of an older formation of the conjunctive in which the vowel was short. The vowel ε in the Homeric conjunctive is often lengthened (into ει before ο, η before ηε).

l. 57. πέλωρ. 'The word is Ep., and only occurs in nom. and acc. sing.; it was put in appos. with another subst., so that the participles agree with that subst., and not with πέλωρ.' L. and S. Here Hephaestus is the nom. and πέλωρ in appos. to it; hence χολεύων. αἴητον, is probably the same word as ἀητον, 'monstrous,' cp. αἰεί, αἰεί, etc.

l. 58. ὑπὸ δὲ κ.τ.λ. 'and beneath him his thin legs moved quickly.' ἀραιαί alludes to the fact that he was lame. βῶοντο, cp. Od. 23. 3 γούνατα δ' ἐρρώσαντο, of the nurse running to tell Penelope that Odysseus has come and slain the suitors.

l. 61. ἀμφί, 'on both cheeks,' right and left.

l. 63. δῦ δὲ χιτῶν', 'he put on his garment,' which he had taken off in order to work.

l. 64. ὑπὸ . . . ἄνακτι, 'under their master,' i.e. they walked beside and supported him.

l. 65. εἰοικυῖαι, this form (=ἐφοικυῖαι) is due to 'a vocalisation' of the digamma which appears not as υ but as ι. So οἶεες Od. 9. 425, ὠίον, οἰυμτ, ὀλοῖός from ὀλοφος.

l. 66. μετὰ φρεσίν is = ἐν φρεσίν.

l. 67. καὶ σθένος, i.e. the statues have all the distinctive qualities of living men, νοῦς, αὐδή, σθένος. ἀθανάτων δὲ θεῶν ἀπο, κ.τ.λ. i.e. they have been taught by the immortal goddesses in skill. Cp. Od. 8. 457 Ναυσικαία δὲ θεῶν ἀπὸ

κάλλος ἔχουσα, *ib.* 6. 12 θεῶν ἀπὸ μῆδεα εἰδώς. ἔργα is used especially with reference to women's skill.

l. 68. ὑπαιθα=ὑπό. This form is not found in the *Odyssey*. It is to be taken as a preposition with ἄνακτος, *cp.* l. 64. ἔρρων, 'going slowly,' 'limping.' The word is connected with the Latin *erro*.

l. 69. ἔνθα θέτις περ, *i. e.* καθέζετο.

l. 74. 'If at least I can accomplish it, and it is a thing which can be accomplished.'

l. 75. κατὰ . . . χέουσα, *tmesis*.

l. 76. τις ὄσαι θεαί, *i. e.* τις θεάων, ὄσαι. *Cp.* *Od.* 11. 122 εἰς ὃ κε τοὺς ἀφίκηαι οἱ οὐκ ἴσασι θάλασσαν | ἀνέρες.

l. 77. ἀνέσχετο, 'has endured.' *Cp.* *Od.* 23. 302, of Penelope, ὄσ' ἐν μεγάροισιν ἀνέσχετο διὰ θεάων.

l. 78. ἐκ πασέων, 'above all other women.' *Cp.* *Od.* 4. 723 περὶ γάρ μοι Ὀλύμπιος ἄλγε' ἔδωκεν ἐκ πασέων. The expression is found in *Sophocles*, *Ant.* 1137 τὰν ἐκ πασῶν τιμῆς, and 'ex' in *Virgil*, 'ex omnibus unam.' In the *Epic* poems evils are without any hesitation said to come from Zeus, though in *Od.* 1. 33 Zeus denies the accusation: ἐξ ἡμέων γάρ φασι κάκ' ἔμμεναι· οἱ δὲ καὶ αὐτοὶ | σφῆσιν ἀτασθαλίῃσιν ἱπὲρ μόρον ἄλγε' ἔχουσιν.

l. 79. ἐκ μὲν μ' ἀλλῶν ἀλιάων, *i. e.* 'alone among the sea-maids.' ἀνδρὶ δάμασσαν, 'has made me subject to a human husband.' ἀνδρὶ seems to have the double sense of husband and man; so also in the next line.

l. 81. πολλὰ μάλ', adverbial with ἔτλην. γῆραι λυγρῷ . . . ἀρημένος, 'worn out with grievous age.' So *Od.* 11. 136 γῆρα' ὑπὸ λιπαρῷ ἀρημένος.

l. 82. ἀλλα δέ μοι νῦν, *i. e.* ἀλγεα ἔδωκεν.

l. 83. ἐπεί: the apodosis is to be found in τὸν μὲν, l. 85, 'Since he granted to me that,' etc.

l. 84. ὃ δ' ἀνέδραμεν, *κ.τ.λ.* 'And he shot up like a branch.'

l. 85. γουνῶ, dat. of place. γουνῶ ἀλωῆς is commonly translated 'in a fruitful vineyard,' but there is some doubt about the meaning of the word. Others, 'on the slope of a vineyard.'

l. 87. τὸν δέ answers to τὸν μὲν in l. 85. Of course Achilles is meant in both cases; but there is a pathos in this simple juxtaposition of the sentences by the repetition of the pronoun. 'Him I sent, but him I shall not welcome again.' Cp. Ἰλιον εἶσω answered by δόμον Πηλῆιον εἶσω.

l. 89. μοι, 'to my joy.' It is more than the mere *ethic* dative.

l. 90. τι with χραισμήσαι, 'I cannot aid him at all.'

l. 91. κούρην (Ionic for κόρη) is put first as being the cause of the sorrow. ἔξελον, 'chose out of the spoil for him,' not 'for themselves,' for this would require ἐξέλοντο. So in the next line, ἔλετο, 'took for himself.'

l. 92. ἐκ χειρῶν, i. e. out of the hands of Achilles.

l. 93. τῆς ἀχέων, 'grieving for her.' The gen. is causal; cp. the construction with χωόμενος, e. g. Il. 2. 689 κούρης χωόμενος, 8. 33 Δαναῶν ὀλοφυρόμεθ' αἰχμητάων, etc. φρένας ἔφθιεν: cp. Il. 1. 491 φθινύθεσκε φίλον κῆρ αὐθι μένων. A similar expression is θυμὸν ἔδοντες, Od. 9. 75.

l. 94. ἐπὶ πρύμνησιν, 'at the sterns (of their ships).' It was the practice in the Homeric time to turn the stern of the ship to shore, and so keep her moored. Cp. Virgil, 'praestrungunt litora puppes.' θύραζε, 'out,' i. e. away from the ships. θύραζε is used widely in Homer, e. g. Il. 16. 408 ἰχθὺν ἐκ πόντοιο θύραζε (ἔλκειν), etc.

l. 96. Ἀργείων = the Greeks.

l. 97. ἔνθα, 'then,' i. e. when the gifts had been 'mentioned' by the γέροντες. The account given by Thetis is not quite correct; it was at the entreaty of Patroclus himself that Achilles suffered him to go out to the war.

l. 98. Πάτροκλον περὶ . . . ἔσσεν, 'put his armour upon Patroclus;' *περίεσεν* takes a double acc. of the person, and the thing.

l. 99. πόλεμόνδε. The particle *δε* (enclitic) added to the end of words is = 'towards.' Sometimes the word is in the acc. case, as here; sometimes *δε* is the last syllable of an adverb, as οἰκάδε, θύραζε (= θύρασδε).

l. 100. The Scaean gate of Troy is meant.

l. 102. Μενoitίου ἄλκ. υἰόν, i. e. Patroclus.

l. 104. τὰ σὰ γούναθ' ἰκάνομαι, lit. 'I come to your knees,' i. e. I entreat you, clasping your knees. This formula, though not uncommon in the *Odyssey*, is only found here in the *Iliad*. The active occurs no less than the middle, e. g. σόν τε πόσιν σά τε γούνατ' ἰκάνω, *Od.* 7. 147. Somewhat similar is the use of *ικνέομαι* = 'to beseech,' in the tragedies. ἐθέλησθα = ἐθέλῃς.

l. 105. υἱεῖ ἐμῷ must be scanned as —υυ; the long *ῶ* of ἐμῷ suffers synzesis with the following word. δόμεν = δοῦναι.

l. 106. ἐπισφυρίους, i. e. with plates to cover the ancles.

l. 107. ὃ γὰρ ἦν οἱ, 'what he had.' The relative *ὃ* does not refer to what has gone before, but the sentence is complete in itself.

l. 108. Τρωσί, dat. of the agent. The Trojans were Hector and Euphorbus. θυμὸν ἀχεύων, 'grieving in his heart.' So κῆρ ἀχέων.

l. 110. μετὰ φρεσί, cp. l. 66 and note. ταῦτα . . . μελότων, the rule that a neuter plural subst. takes a verb in the singular does not apply universally to the Homeric language, but cp. l. 113.

l. 111. ὧδε . . . ὧς, 'as certainly—as.' θανάτοιο the genitive is to be taken with νόσφιν in the next line.

l. 112. νόσφιν . . . ἀποκρύψαι, 'to hide him far away.' ἰκάνοι, the optative is caused by assimilation to δυνάμην.

Cp. Il. 13. 322 ἀνδρὶ δέ κ' οὐκ εἶξε μεγὰς Τελαμώνιος Αἴας, | ὅς θηγός τ' εἶη, etc.

l. 114. ἀνθρώπων πολέων, 'among many men,' 'in the crowd of men,' 'in all the world.' The gen. depends on τις. Cp. Od. 9. 352 πῶς κέν τις σε καὶ ὕστερον ἄλλος ἴκοιτο | ἀνθρώπων πολέων;

l. 115. αὐτοῦ, 'there,' in the chamber with Charis.

l. 116. He had removed the bellows from the fire. Cp. l. 59.

l. 117. χόανοισιν: χόανοι are 'melting-pots,' from χέω. πᾶσαι, 'in all.'

l. 118. παντοίην, can only refer to the variation of violence—'sometimes strong, sometimes soft.' εὐπρηστον, 'well-blowing,' i. e. with a steady blast.

l. 119. ἄλλοτε δ' αὖτε. It is easy to supply μὴ σπεύδοντι, but perhaps the sentence is better continued, ἄλλοτε δ' αὖτε ὄππῳς . . . ἐθέλοι κ. τ. λ. παρέμμεναι, 'to stand by,' with the additional notion of giving assistance. Cp. *adsum*. ἀνοίτο=ἀνούιτο.

l. 122. τιμήητα. So Il. 9. 605 τιμῆς=τιμήεις, Od. 7. 110 τεχνῆσσαι and a few others.

l. 123. γένητο, 'he took.' The word is said to be the Aeolic form of ἔλατο, in which case γ would represent a digamma, and ν be=λ as in ἦνθον=ἦλθον.

l. 124. ἐτέρηφι, 'with the other hand.' Cp. βίηφι, 'with force.'

l. 126. πάντοσε δαιδάλλον, 'embellishing it in every direction,' i. e. in every direction from the centre, the shield being round.

l. 127. ἐκ δ', 'and attached to this.' Cp. Il. 11. 36, foll. τῆ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις ἐστεφάνωτο . . . τῆς δ' ἐξ ἀργύρεος τελαμῶν ἦν.

l. 128. αὐτοῦ σάκεος, 'of the shield itself,' as opposed to the ἀντιξ. πτύχες, 'folds' or 'layers.'

l. 130. ἐν, 'upon it,' like ἐν αὐτῷ, l. 128.

l. 132. τεῖρα, 'the constellations.' τὰ τ' οὐρ. ἐστεφάνωνται, 'which heaven wears as a crown.' The construction with the acc. is remarkable. Elsewhere ἀμφί, περί, with the acc., or ἐπί with the dat., occur. The same phrase is found in Hes. Theog. 382 ἄστρο τε λαμπετοῶντα, τὰ τ' οὐρανὸς ἐστεφάνωνται.

l. 133. The constellations mentioned are in apposition to τεῖρα.

l. 134. ἦν καὶ . . . καλέουσι, 'which men also call the Wain by name.' The acc. ἐπίκλησιν is really cognate with καλέουσι. Cp. Il. 7. 138 Ἀρηιθόου, τὸν ἐπίκλησιν κορυνήτην | ἄνδρες κίκλησκον.

l. 135. αὐτοῦ, 'there' in its place in the northern heaven. δοκεύει, 'watches.' The word suits the name ἄρκτος, and the position of the Bear, which is front to front with Orion.

l. 136. οἷη . . . Ὠκεανοῖο, 'It alone is without part in the baths of Ocean,' i.e. the bear does not, like the sun and moon, and other well-known constellations, sink into the sea. Virgil: 'Arctos metuentes aequore tangi.'

l. 137. μερόπων ἀνθρώπων: μέροψ is said to be an epithet of men as speaking articulately, dividing their sounds, and so distinguished from brutes. Others translate, 'the snatchers,' deriving the word from μάπτω.

l. 138. γάμοι, 'marriage-feasts.' Cp. Od. 1. 225, 6 τίς δαίς, τίς δὲ ὄμιλος ὄδ' ἔπλετο . . . εἰλαπίνη ἦε γάμος.

l. 139. It was the custom for the bridegroom to bring the bride home to his own house at night, by torch-light. νύμφας, 'brides,' 'young married women,' opp. to παρθένος. θαλάμων, i.e. the chambers of the νύμφαι. In Homer θάλαμος is the chamber of the women: in later Greek it received the more special meaning of a 'bridal-chamber.'

ὑπό, 'to the accompaniment of.' So ὑπ' αἰλοῦ, ὑπὸ φορμίγγων, ὑπὸ σάλπιγγος.

l. 140. ὑμέναιος, 'the marriage song;' sung as the brides were being conducted home. Lucret. i. 97 'claro comitari Hymenaeo.'

l. 142. βοήν ἔχον, 'sounded,' so Il. 16. 105 καναχὴν ἔχε. Cp. infra on Soph. Aj. 36. αἱ δὲ γυναῖκες. It is commonly said that the article is not used as such in Homer. This seems to be too strong an assertion, e. g. we may translate in this instance 'But the women;' and it is perhaps pressing the language too far to translate 'But the women there.' It is true that the article is not used in Homer in numberless cases where it would be absolutely required in Attic: but, on the other hand, the use of the demonstrative is often so weak that it can be translated by the article.

l. 143. θαύμαζον, 'looked on with admiration,' a sense more usual with θεάομαι.

l. 144. λαοὶ δ'. The scene changes. ἔσαν ἄθροοι, 'were gathered together.'

l. 145. ποίνης, 'blood-money,' i. e. money paid in recompense for the death of a relative to his clan, or kindred.

l. 146. ἀνδρὸς ἀποφθ. 'of a murdered man.' δ=the murderer. There is no question of the fact of murder: but merely whether a sum had been paid in recompense. εὔχετο, 'declared openly.'

l. 147. δῆμῳ πιφ. 'making it plain to the people.' The quantity of the verb πιφάσκων is peculiar. In the first half of a line, it is always πῖφ: in the second always πῖφ. μηδὲν ἐλέσθαι. The neg. μηδέν is due to the Greek idiom. Cp. Soph. Ant. 442 φῆς ἢ καταρνεί μη δεδρακέναι τάδε; etc.

l. 148. 'And both were eager to get decision before one who knew,' i. e. who knew justice.

l. 149. ἐπήπυον, 'supported with acclamations.' ἀμφὶς ἀρωγοί, 'taking both sides,' some one, some the other.

l. 150. ἐρήτυον, 'kept them back,' i. e. so as to leave a clear space round the judges. οἱ δὲ γέροντες, the old men who were ἴστορες. Here again the pronoun is very nearly equal to the article: though we may translate 'and there the old men sat.'

l. 151. From Od. 3. 406, we learn that Nestor had polished stones before his doors in his home at Pylos. ἱερῶ, seems to mean no more than 'great,' 'wide:' cp. ἱερὸς ἰχθύς, ἱερὸς στρατός. This may be the original sense of the word; and then, because the best and largest of things were sacrificed to the gods, came the notion 'sacred.'

l. 152. κηρύκων, i. e. receiving them from the heralds. ἠεροφώνων, 'with voices sounding through the air.' Cp. Il. 15. 686 φωνὴ δὲ οἱ αἰθέρ' ἴκανε.

l. 153. ἦϊσσαν, 'they rose up.' δίκαιον, 'gave sentence.'

l. 155. 'To award to him who among these should give justice most righteously.' It would seem that the two talents were intended to be a reward for the man among the γέροντες who should give the most righteous sentence. But who was to be the judge of this and award the prize? Further the meaning of δίκην . . . εἶποι is not quite clear, as the phrase occurs here only. Hence the translation may be 'to him of the litigants who should plead his cause most righteously before them;' and the two talents will be the sum claimed by the aggrieved person.

l. 156. ἀμφὶ . . . εἶατο, tmesis, 'lay on both sides.' δύο στρατοί, the armies of the besiegers and besieged are meant.

l. 157. σφισίν, are the besiegers, who hesitate whether

to take half the goods of the city and go away; or utterly destroy it.

l. 158. ἀνδιχα, 'in two parts.'

l. 159. κτήσιν, defines πάντα more accurately. Cp. Soph. Aj. 1062 ὧν οὐνεκ' αὐτὸν οὐτις ἔστ' ἀνὴρ σθένων | τοσοῦτον ὥστε σῶμα τυμβεύσαι τάφῳ.

l. 160. οἱ δ', the besieged, who were not inclined to accept either alternative. λόχῳ δ' κ.τ.λ., 'they were arming themselves under cover of an ambush,' as if=ὕπῳ λόχῳ θωρήσσοντο, or 'they were arming themselves secretly in an ambush.'

l. 162. ἐφεσταότες. The masc. is very remarkable. It must be explained by the ἀνέρες which comes after. μετά, 'among them.' οὗς ἔχε γῆρας, 'who were in the possession of age.' We also find ἔχει (τις) γῆρας. So κλέος ἔχει τινά, κλέος ἔχει τις, etc. Cp. infra Od. 17.

l. 163. οἱ δ', as in l. 160. ἦρχε . . . σφιν, 'was leader for them.'

l. 164. ἔσθην=ἔσθησαν.

l. 166. ἀμφίς ἀριζήλω, 'conspicuous apart from the rest,' ἀμφίς=χωρίς. λαοὶ δ' ὑπὸ κ.τ.λ., 'And the host, beneath them, were smaller.' δλίζων is the comp. of δλιγός.

l. 167. εἶκε, 'seemed good,' for εῴκει.

l. 168. ἀρδμός, 'a watering-place.' ὅθι τε, the so-called relative pronoun was in the first instance a demonstrative and required the addition of τε to make it relative (= 'and that'). This τε is retained in Homer at times. πάντεσσι, for the besiegers and besieged alike.

l. 170. ἀπάνευθε . . . λαῶν, 'apart from the host;' λαῶν as in l. 166.

l. 172. οἱ δέ, i. e. the sheep and oxen.' τάχα προγένοντο, 'quickly came forward,' 'were to the fore.'

l. 173. τερπόμενοι σύριγξι, 'delighting themselves with their pipes.'

l. 174. οἱ μὲν, 'those in ambush.' τὰ=ταῦτα, 'the sheep and oxen.' προῖδόντες, 'catching sight of them at a distance.'

l. 175. τάμνοντ' ἀμφί, must be taken together. They 'lifted:' lit. 'carved or cut out for themselves.' Cp. Od.

11. 402 βοῦς περιταμνόμενον ἠδ' οἴων πώεα καλά.

l. 176. ἐπί, 'over them.'

l. 177. οἱ δ', i. e. 'the besiegers.'

l. 178. εἰράων, 'the place of assembly,' perhaps connected with εἶρω. ἐφ' ἵππων βάντες, 'mounting their chariots.'

l. 179. μετεκίαθον, 'went after them,' i. e. their herds. κίαθον, is merely a lengthened form of κίω, as φθινύθω of φθίνω.

l. 180. στησάμενοι, 'acie instructa.' Cp. in later Greek καταστάντες. μάχην, with μάχοντο, not with στησάμενοι.

l. 181. βάλλον: the imperfect must be remembered. 'They went on shooting.'

l. 182. ἐν δ', 'and also,' almost=*simul*. δμίλειον, 'joined in their company.'

l. 183. 'Having one alive, but newly wounded, another not wounded, another dead,' etc. ζῶον is opposed to τεθνηῶτα and again the ζῶοι are divided into νεύτατοι and ἄουτοι.

l. 184. ποδοῖν. The gen. case. Cp. Il. 13. 383 ὡς εἰπὼν ποδὸς ἔλκε. The forms ποδοῖν and the like are thus explained: the original was ποδόφιν which became ποδοίφιν (the ι of φιν being repeated in the preceding syllable), and by elision of φ, ποδοῖν.

l. 185. ἔχε, i. e. Κήρ. δαφονεόν. The usual form is δαφονόν, cp. δαιδάλεος δαίδαλος, ἀργύρεος ἀργυρος, ἀδελφῆος ἀδελφός, etc.

l. 186. ὠμίλειον, (Ionic for ὀμίλιον), 'they joined battle,' i. e. the contending hosts on the shield. The metal forms had all the reality of living men.

l. 188. Three pictures of agricultural life follow. ἐν δ' ἐτίθει, l. 188, l. 197, l. 208, which represent severally Spring, Summer, and Autumn. νεῖδον μαλακῆν, 'soft furrow-land;' μαλακῆν = *rutrem*.

l. 189. τρίπολον, 'thrice-ploughed.' So Od. 5. 127 νεῖφ' ἐν τριπόλφ. Virgil, Georg. 2. 399 'omne quotannis | terque quaterque solum scindendum.'

l. 190. ἐλάστρεον, 'drove them;' ἐνθα καὶ ἐνθα, 'from end to end.' Cp. Soph. Ant. 342 ἰλλομένων ἀρότρων.

l. 191. 'When they came to the border of the land as they turned;' the course was straight from end to end, but at each end they turned to go back again.

l. 193. δόσκειν, 'kept giving,' iterative aorist. ἐπιών, 'coming up to them;' the ploughmen did not leave their ploughs, but the wine was brought to them. στρέψασκον ἀν' ὄγμους, 'kept turning along the furrows,' i. e. they went back alongside of the furrow they had made in coming.

l. 195. ἡ δέ, i. e. ἡ νεῖός. μελαίνειτ' ὄπισθεν, 'was black behind the plough,' as freshly turned earth would be.

l. 196. τὸ δὴ κ.τ.λ., 'which indeed was wrought a wonder beyond all.' περί is adverbial.

l. 197. τέμενος, 'a plot,' belonging to a king. The word comes from τέμνω, 'to cut,' and is equal to the part 'cut off' for the king, or for a temple. βαθυλήϊον, 'with tall corn.' ἔριθοι are 'day-labourers.'

l. 199. δράγματα δ' ἄλλα κ.τ.λ., 'and of the trusses some fell,' etc. δράγμα, from δράσσομαι, is as much corn as can be grasped in the hand of the reaper. μετ' ὄγμον, 'along the swathe.'

l. 200. 'And others sheaf-binders tied in bands.' ἔλληδανοῖσι, from εἴλω.

l. 201. ἐφέστασαν, 'stood by the reapers.'

l. 202. δραγμαεύοντες, 'collecting the corn into sheaves.'

l. 203. παρέχον, 'gave them corn.'

l. 204. ἐπ' ὄγμου, 'by the swathe.' With this meaning the dative with ἐπί is more common in Homer.

l. 206. ἱερεύσαντες, 'having slain;' the notion of 'sacrificing,' if present at all in the word here, is quite secondary. ἄμφεπον, 'were busied with it,' i. e. with skinning and dressing it.

l. 207. δεῖπνον, 'for dinner.' So Od. 24. 215 δεῖπνον δ' αἶψα συνῶν ἱερεύσατε ὅς τις ἄριστος. The δεῖπνον was the principal meal of the day, ἄριστον being the early meal, δόρπον the supper. λεύκ' ἄλφιτα κ.τ.λ., 'sprinkled much white barley meal,' i. e. upon the meat.

l. 208. μέγα is to be taken adverbially with βρίθουσιν.

l. 209. ἀνά, 'throughout it,' i. e. ἀλώην.

l. 210. 'And it stood up from end to end with silver vine poles;' κάμαξι are poles for training vines. Cp. Hes. Sc. Herc: 298 (ὄρχος) σειόμενος φύλλοισι καὶ ἀργυρέησι κάμαξι, where, however, the word may mean 'connecting rods' training the vines from tree to tree. Here the word ἐστήκει leaves no doubt of the meaning.

l. 211. ἀμφὶ δὲ κυανέην κάπετον, 'and around, a trench of cyanus;' κύανος was some kind of dark blue metal, the precise nature of which is unknown. κάπετον, is accusative after ἔλασσε, 'he drove round,' i. e. carried round.

l. 212. μία δ' οἴη κ.τ.λ., 'and one way only led to it,' i. e. across the trench and hedge to the vineyard.

l. 213. ὅτε τρύγην, 'whenever they reaped;' the optative denotes 'indefinite frequency.'

l. 214. ἀταλά φρονέοντες, 'gentle at heart;' ἀταλά is an epithet denoting the fresh and delicate nature of extreme youth. Cp. Od. 11. 39 παρβενικαὶ δ' ἀταλαί, νεοπενθεία θυμὸν ἔχουσαι.

l. 216. *πάϊς*, is dissyllabic, as often. The two vowels were not yet uniformly contracted into a diphthong.

l. 217. *ἰμερόεν κιθάριζε*, 'played in winsome wise.' So Od. i. 421 we have *ἰμερόεσσαν ἀοιδὴν. λίνον δ' ὑπὸ κ.τ.λ.* 'And sang the while a sweet Linus-song, with clear thin voice.' The Linus-song was a dirge over the death of Linus, slain in the flower of his youth by Apollo, in misadventure; which symbolised, by an allegory, the rapid death of nature in the autumn time. Hence the song was appropriate to harvest festivals. *ὑπὸ* is adverbial, 'sang as he played.'

l. 218. *τοὶ δὲ κ.τ.λ.*, 'And they beating the earth in time followed, dancing along with songs and shouts of joy.' *μολπή* in Homer must be allowed to have two meanings, (1) 'song,' as here, and 253, (2) a 'dance' or 'game,' as Od. 6. 101, where Nausicaa and her maids play at ball, *τῆσι δὲ Ναυσικαία λευκώλενος ἤρχετο μολπῆς*.

l. 221. *χρυσοῖο*, genitive of material.

l. 222. *ἀπὸ κόπρου*, lit. 'from the dung-heap;' i. e. from the yard or fold. Cp. Od. 10. 411 *ἐλθούσας (βοῦς) ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται*.

l. 223. *παρὰ ῥοδανὸν δονακῆα*, 'past the bed of quivering reeds.' The reading of the word *ῥοδανόν* is very uncertain.

l. 224. *ἄμα . . . βόεσσιν*, 'with the oxen.'

l. 225. *πόδας ἀργοί*, 'swift of foot.' So in Od. 2. 11. The word *ἀργός* must be distinguished from *ἀεργός*, 'inactive.' It seems to mean 'rapid,' 'swift,' and then, from the flash of rapid motion, 'bright.' *Ποδάργη* is the name of a Harpy, *Ποδάργος* of a horse, *Ἄργος* of a dog, *Ἄργω* of a ship.

l. 226. *ἐν πρώτῃσι βόεσσιν*, 'among the cows in the front of the herd.'

l. 227. *ἐρύγμηλον ἐχέτην*. The lengthening of *-ου* is

due to the fact that $\xi\chi\omega$ originally began with a consonant: and some vocal tradition of this consonant was doubtless in existence when the word was used in Homeric verse. $\mu\alpha\kappa\rho\acute{\alpha}$ $\mu\epsilon\mu\upsilon\kappa\acute{\omega}\varsigma$, 'bellowing loud,' i. e. so as to extend over a far space. The sing. adj. is more common, e. g. $\mu\alpha\kappa\rho\acute{\alpha}\nu$ $\acute{\alpha}\nu\sigma\alpha\varsigma$. Cp. Hor. 'Clamat Io longum.'

l. 229. $\tau\acute{\omega}$ $\mu\acute{\epsilon}\nu$, i. e. the lions. $\beta\omicron\epsilon\iota\eta\gamma$, 'the skin.' For the repetition in $\beta\omicron\delta\varsigma$. . . $\beta\omicron\epsilon\iota\eta\gamma$ cp. $\alpha\iota\pi\omicron\lambda\omicron\varsigma$ $\alpha\iota\gamma\omega\acute{\nu}$, $\beta\omicron\delta\omega\acute{\nu}$ $\acute{\epsilon}\pi\iota\beta\omicron\nu\kappa\omicron\lambda\omicron\varsigma$ $\acute{\alpha}\nu\eta\rho$, $\omicron\iota\omicron\nu\omicron$ $\omicron\iota\nu\iota\zeta\epsilon\sigma\theta\alpha\iota$, etc.

l. 230. $\lambda\alpha\phi\acute{\upsilon}\sigma\sigma\epsilon\tau\omicron\nu$ is the 3rd dual imperfect. Cp. $\acute{\epsilon}\chi\acute{\epsilon}\tau\eta\gamma$ above. The same variation in the 2nd person is found in Sophocles, O. T. 1511 $\epsilon\iota$ $\mu\acute{\epsilon}\nu$ $\epsilon\iota\chi\acute{\epsilon}\tau\eta\gamma$ $\eta\delta\eta$ $\phi\rho\epsilon\nu\alpha\varsigma$. O. C. 1695 $\omicron\upsilon\tau\omicron\iota$ $\kappa\alpha\tau\acute{\alpha}\mu\epsilon\mu\pi\tau\iota$ $\zeta\beta\eta\tau\omicron\nu$. Four instances are quoted of the ending $-\omicron\nu$ for $-\eta\gamma$ in Homer. (1) this passage: (2) $\delta\iota\acute{\omega}\kappa\epsilon\tau\omicron\nu$, Il. 9. 363: (3) $\acute{\epsilon}\tau\acute{\epsilon}\upsilon\chi\epsilon\tau\omicron\nu$, Il. 13. 346: (4) $\theta\omega\rho\acute{\eta}\sigma\sigma\epsilon\sigma\theta\omicron\nu$, Il. 13. 301.

l. 231. $\alpha\upsilon\tau\omega\varsigma$, 'just so,' i. e. as is explained in the next two lines. $\acute{\epsilon}\nu\delta\iota\epsilon\sigma\alpha\gamma$, 'chased,' 'pursued,' unless the meaning be, as La Roche suggests, 'urged on their dogs,' = $\acute{\epsilon}\pi\iota\theta\omega\acute{\upsilon}\sigma\sigma\omega$, in which case $\kappa\acute{\upsilon}\nu\alpha\varsigma$ is the object to $\acute{\epsilon}\nu\delta\iota\epsilon\sigma\alpha\gamma$ no less than $\delta\tau\rho\acute{\upsilon}\nu\omicron\nu\tau\epsilon\varsigma$.

l. 232. $\delta\alpha\kappa\acute{\epsilon}\iota\nu$ $\mu\acute{\epsilon}\nu$ $\kappa.\tau.\lambda.$, 'held off from the lions in biting them,' i. e. held off from biting the lions. The infin. is epeexegetic.

l. 233. $\acute{\epsilon}\kappa$ δ' $\acute{\alpha}\lambda\acute{\epsilon}\omicron\nu\tau\omicron$, supply $\tau\omicron\upsilon\varsigma$ $\lambda\acute{\epsilon}\omicron\nu\tau\alpha\varsigma$.

l. 235. The α in $\kappa\alpha\lambda\acute{\omicron}\varsigma$ is long in Epic poetry, short in Attic.

l. 236. $\sigma\tau\alpha\theta\mu\acute{\omicron}\varsigma$, 'stalls;' $\kappa\lambda\iota\sigma\iota\alpha\varsigma$, 'huts' for the shepherds; $\sigma\eta\kappa\acute{\omicron}\varsigma$, 'folds' for rearing the young.

l. 237. $\chi\omicron\rho\acute{\omicron}\nu$, 'a dancing-place.'

l. 238. $\tau\acute{\omega}$ $\zeta\epsilon\lambda\omicron\nu$ $\omicron\iota\omicron\nu$, 'like to that which,' 'such as that which;' $\tau\acute{\omega}$ $\zeta\epsilon\lambda\omicron\nu$ is treated as = $\tau\omicron\iota\omicron\upsilon\tau\omicron\nu$, and so followed by $\omicron\iota\omicron\nu$. The 'chorus' of Ariadne is mentioned

by the traveller Pausanias, as 'being made of white marble,' Paus. 9. 40, 3.

l. 240. ἀλφεισίβοιαι, 'oxen-earning;' i. e. who would bring many oxen as ἔδνα. The bridegroom purchased his bride of her father with oxen, etc. : and these presents were termed ἔδνα: what the father gave back to the bride was προῖξ: but the words are not always used with technical accuracy. In Il. 11. 244 we find a man giving 100 oxen for his wife, and promising in addition 1000 sheep and goats. ἀλφεισίβοιαι is therefore equal to 'handsome,' 'desirable.'

l. 241. ἀλλήλων ἐπὶ καρπῷ κ.τ.λ., 'having their hands on each other's wrists.'

l. 243. ἦκα στίλβοντας ἐλαίῳ, 'shining smoothly with oil.' In spinning the threads were sprinkled with oil, in order to give a certain sheen to the work. Cp. Od. 7. 107 καιροσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον, which, however, some interpret of the close texture of the work.

l. 245. ἐξ= 'hanging from.'

l. 246. ὅτε μὲν, is answered by ἄλλοτε δ' αὖ in l. 249. At one time they danced in a circle; at another in opposite rows.

l. 247. ἄρμενον ἐν παλάμησιν, 'fitted to his hand:' the same words are used of the axe which Calypso gave to Odysseus, Od. 5. 234. The young men and maidens danced round in circle as deftly as the wheel of a potter runs, when he tries it before beginning his work.

l. 248. πειρήσεται. Conjunctive mood.

l. 249. 'But again at other times they danced towards each other in rows.' lit. They danced towards rows for each other.

l. 250. ὄμιλος | τερπόμενοι. The plural part. as with a noun of multitude. So Il. 2. 278 φάσαν ἢ πληθύς, 23. 134 νέφος εἶπετο πεζῶν, μυρίοι.

l. 252. *κυβιστητήρε*, 'tumblers.' The lines from *τερπόμενοι* to *μέσσοις* occur again Od. 4. 17-19.

l. 253. *ἐξάρχοντος*, sc. *τοῦ ἀοιδοῦ*. This use of the genitive absolute without a subject is without a parallel in Homer (except of course in the duplicate passage, Od. l. c.). Another reading is *ἐξάρχοντες*, in which case *μολπή* must be translated 'game,' see supra l. 218.

l. 255. *ἄντυγα πᾶρ πυμάτην*, 'along the outermost rim.' We may suppose the shield to have been made in five concentric circles, and the description proceeds from the centre to the circumference. In the innermost circle were the Heaven, Earth, and Sea: the next was divided, one segment illustrated the town in time of peace, the other the town in time of war: the third was divided into three sections, Spring, Summer, and Autumn: the fourth also into three, the herds of oxen, the flocks of sheep, and the *χορός*. The last circle was undivided; and in it was pictured the circumfluent river of Ocean.

l. 257. *οἱ*, i. e. for Achilles.

l. 259. *ἐπὶ ἤκεν*, 'added to it.'

l. 260. *ἑανού κασσιτέροιο*, 'of fine tin.' So Il. 23. 254 *ἑανῷ λίτι*, 'with a fine linen cloth.'

l. 262. *μητρὸς*, the gen. depends on *προπάροιθεν*.

l. 263. *ἄλτο*, 'leapt down' into the sea, her native element.

2. ODYSSEY.

l. 1. *Κρητῶν*, plur. for the more usual singular. So Homer uses *Ἀθήνη* and *Ἀθήναι*, *Μάλεια* and *Μάλειαί*. In Sophocles we find both *Θήβη* and *Θήβαι*. The plur. is strictly the name of the locality, the sing. of the presiding deity. *γένος*, 'as to my race,' cp. Soph. Phil. 239 *ἐγὼ γένος μὲν εἰμι τῆς περιρρύτου | Σκύρου*. With *εὐχομαι* supply *εἶναι*, on which the gen. depends as in the passage quoted.

l. 2. *ἀνέρος*. The *a* is long for metrical reasons. This lengthening is more common in words of four syllables, which otherwise could not be used in dactylic metres, e. g. *ἄθανατος*, *θυγατέρα*, etc. *καὶ ἄλλοι*, 'beside myself.'

l. 3. *ἡμὲν τράφην (= ἐτράφησαν) ἡδ' ἐγένοντο*, 'were bred and born.' This inversion of the natural order is not uncommon; the Greek puts events in the order in which they lie in reference to himself looking back upon them. Compare, on the other hand, supra II. 83 *γενέσθαι τε τραφέμεν τε*.

l. 4. *ὠνητή*. The verb *ὠνόμα* does not occur in Homer, but *ὠνος* and *ὠνητός* (here only).

l. 5. *ἴσον ἰθαγενέεσσιν*, 'equally with the legitimate,' lit. straight-born.

l. 6. *γένος* is probably acc. 'Whose son I boast to be in my race.'

l. 7. *τίετο δῆμῳ*, 'was honoured by the people.' So when Arete the wife of Alcinous goes forth into the city, the people *θεὸν ὡς εἰσορόωντες | δειδέχεται μύθοισιν*, Od. 7. 72.

l. 8. ἄλβω κ.τ.λ., 'owing to his wealth.' This use is rare in Homer though not uncommon in the dramatic poets. Cp. ἀνάγκη, e. g. Il. 14. 128 Δεῦτ' ἴομεν πόλεμόνδε, καὶ οὐτάμενοι περ, ἀνάγκη.

l. 9. τὸν=ἐκείνον, i. e. Castor. Κῆρες . . . θανάτοιο must be taken together. The Κῆρες are the ministers of the divine will; manifesting themselves on this or that occasion. The Μοίραι are independent deities whose power is permanent.

l. 10. τοὶ δέ, 'and they,'—further defined by παῖδες ὑπέρθυμοι. This use is imitated in Soph. Phil. 371 ὁ δ' εἶπ' Ὀδυσσεύς.

l. 11. ἐπί is adverbial, 'and cast lots over it.' They made a division, and then cast lots for the several parts.

l. 12. μάλα παῦρα, 'very few (possessions),' i. e. as compared with their own. οἰκί, 'a house;' the plur. as in δόμοις, οἴκοις, etc.

l. 13. ἀνθρώπων, the gen. is really descriptive of γυναῖκα, 'a wife belonging to (from the family of) wealthy persons.' Cp. supr. Il. 152 σκῆπτρα κηρύκων . . . ἡεροφώνων.

l. 14. ἀποφώλιος, lit. 'ineffectual,' 'barren of result.' The etymology of the word is not known; probability points to ὄφελος.

l. 15. λέλοιπεν, i. e. μέ.

l. 16. καλάμην, lit. 'the stubble.' The acc. depends on εἰσορόωντα, 'But nevertheless, looking on the stubble, I suppose you perceive (i. e. what a man I was).' The 'stubble' is=the 'wreck' or 'remnant.'

l. 17. με δύη ἔχει, cp. note on p. 140. A similar expression occurs l. 41. So Od. 15. 7 Τηλέμαχον δ' οὐχ ἵππος ἔχε γλυκύς, ib. 8. 344 οὐδὲ Ποσειδάωνα γέλως ἔχε. ἦλιθα πολλή: so always in the Od., ἦλιθα is connected with ἄλις, 'enough.'

l. 19. λόχονδε, 'with a view of lying in wait,' 'to go to ambush.' The apodosis of *ὅποτε* is *οὐ ποτε*. . προτιόσσετο.

l. 20. κακὰ δυσμενέεσσι φυτεύων. This metaphor is tolerably common in the *Odyssey*, but occurs only once in the *Iliad* (15. 134). It is copied by Soph. Aj. 952 τοιοῦνδε μέντοι Ζηνὸς ἡ δεινὴ θεὸς | Παλλὰς φυτεύει πῆμα.

l. 21. θάνατον προτιόσσετο, 'foresaw death.' Cp. Od. 5. 389 πολλὰ δέ οἱ κραδίη προτιόσσετ' ἄλεθρον.

l. 22. πρῶτιστος with ἐπάλμενος. ἔλεσκον, 'I kept slaying.' The aorist is iterative.

l. 23. ἀνδρῶν. The gen. depends on the antecedent to *ὃ τε*, i. e. ἐκείνων. Cp. Soph. Aj. 541 δεῦρο προσπόλων | ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων ἔχεις (p. 54). εἴξειε, 'might yield,' 'might be inferior to me.'

l. 24. εἶ=εἶα, 'I was:.' the form is really the same as *eram*, i. e. it is=εἶσαμ: but *σ* between two vowels is dropped, and the final *μ* not retained after *α*. Cp. infra l. 154. ἔργον, 'field-work,' as being the proper work of a man. So ἔργα, like Lat. *labores*, of tilled fields; Od. 6. 259 ὄφρ' ἂν μὲν κ' ἀγροῦς ἴομεν καὶ ἔργ' ἀνθρώπων. ἔσκεν=ἦν, with the iterative termination.

l. 25. οἰκωφελίη, i. e. 'household cares,' from οἶκον ὀφέλλειν, cp. 35. The later word was οἰκονομία.

l. 28. λυγρὰ is neuter pl. in apposition to the preceding nouns. τὰ τε κ.τ.λ., 'which to others are horrible.' For πέλονται, after a neuter, cp. Il. 110, and note. Others separate κατά from ῥιγηλά, and take it with πέλονται in the sense 'come upon.'

l. 29. τὰ φίλ' ἔσκε τὰ που κ.τ.λ., 'Those things were dear which God,' etc. The first τὰ is demonstrative; the second relative, as in the well-known example ἀλλὰ τὰ μὲν πόλεων ἐξεπράθομεν τὰ δεδάσται. With the sentiment, cp. Aristoph. Th. 167 ὁμοῖα γὰρ ποιεῖν ἀνάγκη τῇ φύσει.

l. 31. Τροίης ἐπιβήμεναι, 'set foot on Troy;' on the

Trojan land. The gen. is partitive, cp. Soph. O. T. 825 *μήτ' ἐμβατεύειν πατρίδος.*

l. 32. *ἀνδράσι ἦρξα κ.τ.λ.* The dative denotes the accompaniment, 'led the way with,' 'led a force with.' So Il. 16. 65 *ἄρχε Μυρμιδόνεσσι μάχεσθαι.* Others take the dat. immediately with *ἦρξα*, 'I was leader of,' = the gen. cp. Od. 14. 471 *τοῖσι δ' ἄμα τρίτος ἦρχον ἐγών.*

l. 33. *τύγχανε πολλά,* 'many things fell to me,' i. e. many successes.

l. 34. It was the custom for the leader of the expedition to choose out something from the spoil for himself; and for the remainder to be divided. Lots were then cast for the several portions. Sometimes the *λαοί* made a special gift, *ἐξαιρετον δώρημα*, to a chieftain who had distinguished himself. *ἐξαιρεύμην*, 'I chose out for myself.'

l. 35. *λάγχανον*, 'I obtained by lot.' Observe the distinction between *τυγχάνειν* and *λαγχάνειν*. *αἶψα δέ*, the hiatus before *οἶκος* is explained by the loss of digamma, *οἶκος* = Lat. *vicus*.

l. 36. Something not unlike *χρήματα χρήματ' ἀνήρ* was current even in Epic times.

l. 37. *τήν γε στ. ὀδόν*, 'that hateful enterprize,' i. e. the expedition to Troy. *εὐρύσπα*, these nominatives in *a* may be compared with such Latin words as *scriba*, *agricola*.

l. 38. *ὑπὸ γούνατ' ἔλυσεν*, i. e. 'loosed their knees beneath them.' *ὑπό* is adverbial.

l. 39. *ἠρωγον*, i. e. the Cretans, cp. l. 41. *Ἰδομενῆα*: cp. Il. 2. 645 foll. *Κρητῶν δ' Ἰδομενεὺς δουρικλυτὸς ἡγεμόνευεν . . Μηριόνης τ', ἀτάλαντος Ἐνυαλίφ ἀνδρεϊφόντη.*

l. 41. *χαλεπή δ' ἔχε κ.τ.λ.* Cp. supra l. 17, *δέ* = 'for.' Some have suggested *δήμοσ φῆμις*, in order to avoid the spondaic ending. But the existence of *-οσ* as a termination of the genitive is extremely doubtful, resting on mere conjecture.

l. 43. τῷ δεκάτῳ : here the demonstrative is very near the 'article;' but with numbers the article has a specially demonstrative force.

l. 44. ἐκέδασσεν = ἐκέδασε. The attempt has been made to explain the double σ in Homeric aorists by reference to etymology, but without success in the greater number of instances. Here, no doubt, the σσ of the aorist is to be connected with the νν (κεδάννυμι) of the present; but we cannot affirm that the stem is κεδας.

l. 45. κακὰ μῆδετο μητίετα Ζεὺς. The change of mind (l. 48) which led to his misfortunes is attributed to the agency of Zeus, cp. infra l. 75. For μητίετα see the note on εὐρύσπα, l. 37.

l. 47. κουριδίη τ' ἀλόχῳ, 'my wedded wife.' κουρίδιος is an honourable title distinguishing the wife from the παλλακή. The word is no doubt connected with κούρος, κούρη, but the precise connection of the two words is not clear.

l. 49. εὖ στείλαντα, 'having fitted out my ships well.' So Od. 2. 287 ὅς τοι νῆα θοὴν στελέω, cp. Soph. Aj. 821 ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ.

l. 50. ἐσαγείρατο, 'gathered as volunteers,' and therefore were feasted by their leader.

l. 51. ἐμοί, = 'at my table.'

l. 52. θεοῖσιν. Synzesis in this word occurs only here and Il. 1. 18; in the fem. θεά it does not occur at all. αὐτοῖσι, 'for themselves.' Certain portions, specially the μηρία, were given to the gods, the rest served for the banquet.

l. 56. ὡσεὶ τε κ.τ.λ., 'as if we were going down stream.' The τε has no special force, cp. Il. 2. 780 οἱ δ' ἄρ' ἴσαν ὡς εἶ τε πυρὶ χθὼν πᾶσα νέμοιτο. It is added as in ἦ-τε=ἦ.

l. 58. τὰς δ' ἀνεμος κ.τ.λ. Cp. Virg. Aen. 3. 269 'qua cursum ventusque gubernatorque vocabat.'

l. 59. ἐϋρρείτην, 'the strong flower.' The word is a

subst. from *ἑυρρείτης*. So Il. 6. 34 *Σατυριέντος ἑυρρείταιο* ; cp. Aesch. P. V. 717 *ἤξεις δ' ὑβρίστην ποταμὸν οὐ ψευδώνυμον*. For the river Aegyptus, cp. Od. 4. 581 *Αἰγύπτιο διήπετέος ποταμοῖο*.

l. 60. *ἀμφιελίσσας* seems to mean 'rounded at either end.' Other explanations are 'rowed on both sides,' 'swaying to and fro.'

l. 62. *νήας ἔρυσθαι*, 'to guard the ships.' The form is passive, but used as middle. 'In *form* these tenses belong to the pf. and plqpf. : but Bekker writes the inf. *εἶρυσθαι*, *ἔρυσθαι* (not *εἰρύσθαι*, *ἐρύσθαι*), and *ἔρυσσο*, *ἔρυτο*, at least, must be taken as parts of an Ep. aor. : these passive forms, when used as middle, always take the metaphor. sense, *to rescue, guard, protect*, and never take the literal sense, *to draw*, except when they are really passive,' L. and S. sub voc. *ἐρύομαι*.

l. 64. *ὑβρεὶ εἴξαντες*, 'yielding to a proud spirit.' The expression is further explained by *ἐπισπόμενοι μένει σφῶν*, = 'led on by their might.' Cp. Od. 5. 127 *ᾧ θυμῷ εἴξασα*.

l. 66. *πόρθεον*, 'began sacking.' *ἐκ*, out of the *ἀγροί*.

l. 68. *οἱ δέ*, 'those in the town.' *φαινομένηφιν* = *φαινομένη*.

l. 70. *ἐν δέ*, 'and moreover,' or *ἐν* may be taken with *βάλεν*, 'cast upon.'

l. 72. *ἐναντίβιον*, 'opposite the enemy.' *περί* is to be taken with *ἔσθη*, 'gathered round.'

l. 74. *σφίσιν*, i. e. for their captors. The infinitive denotes the purpose or object for which they were carried off. This construction in Homer replaces the more usual *ὡς* or *ὥστε*, cp. Od. 4. 567 *ἀήτας | Ὀκεανὸς ἀνήσιν ἀναψύχειν ἀνθρώπους*, etc.

l. 76. *πότμον ἐπισπεῖν*, 'come upon my doom.' Cp. Lat. *obire mortem*.

l. 77. Αἰγύπτῳ is here the country rather than the river.

l. 79. ὤμουιν, i. e. ἀπ' ὤμουιν.

l. 80. βασι. ἐναντίον ἵππων, i. e. 'to meet the chariot of the king.' By throwing away his arms, he could appeal to the protection of the king. For ἵππων, in this sense, cp. Il. 2. 554.

l. 81. ὁ δ' ἐρύσατο καὶ μ' ἐλέησεν. Here we have an instance of the same inversion, as in l. 3 above. ἐρύσατο denotes an action subsequent to ἐλέησεν, and so nearer the speaker.

l. 82. μοι with ἐπήϊσσον. The imperf. is frequentative: 'kept rushing at me with their spears.'

l. 84. κεχολώατο, 3 pl. plqpf.=έκεχόλωντο. So εἰρύατο for εἴρυντο, etc.

l. 85. Διὸς δ' ὠπίζετο μῆνιν ξεινίου. The regard shown for strangers and suppliants is a striking feature in the Odyssey. Cp. Od. 8. 546 ἀντὶ κασιγνήτου ξεινός θ' ἱκέτης τε τέτυκται: ib. 14. 56 foll. ξεῖν', οὗ μοι θέμις ἔστ', οὐδ' εἰ κακίων σέθεν ἔλθοι, | ξείνον ἀτιμῆσαι· πρὸς γὰρ Διὸς εἰσιν ἅπαντες | ξεινοὶ τε πτωχοὶ τε.

l. 86. νεμεσῶνται, 'feels anger at.' The word νέμεσις in Homer has the meaning of indignation at breaches of courtesy, and the like.

l. 87. ἔνθα, 'after that' of the order of events in the story. Cp. Od. 1. 11 ἐνθ' ἄλλοι μὲν πάντες .. οἴκοι ἔσαν.

l. 89. ἐπιπλόμενον, 'in its onward course,' or 'approaching.'

l. 90. ἀπατήλια εἰδώς, 'with guile in his heart,' lit. knowing guileful things, a common use of εἰδώς, e. g. ἦπια, κεδνά, ἀθεμίστια εἰδώς.

l. 91. ἀνθρώποισιν is the dat. after κακὰ ἐώργει, in the sense of 'injuring,' 'doing hurt to.' The double acc. is more common, e. g. Il. 5. 175 κακὰ πολλὰ ἔοργεν Τρῶας.

l. 92. **παρπεπιθών**. A reduplicated 2nd aor. The prep. **παρά** has the sense of 'astray,' persuading one to a wrong course. So Soph. Ant. 792 **παρασπᾶς ἐπὶ λώβῃ**. **ἦσι φρεσίν**, 'by his cunning.' **ικόμεσθα**=**ικόμεθα**.

l. 93. **ἔκειτο**. The word applies strictly to **κτῆματα**; a more general word, e.g. **ἦσαν**, may be supplied with **δόμοι**.

l. 94. **εἰς**='up to,' 'for the space of.' **τελεσφόρον** in spite of the accent is passive, 'a full year.'

ll. 95, 6. These two lines are a kind of formula to express the coming round of a fixed or appointed time.

l. 96. **ἐπήλυθον ὄραι**. It is doubtful whether **ὄραι** has the sense 'seasons,' or 'fixed times,'=**καιροί**, as in **ὄρη κοίτοι**, etc.

l. 97. **ἐπὶ . . ἐέσσατο**, from **ἐφίζω**. Observe that the spiritus asper is dropped, owing probably to the additional **ε**, though as a rule the spiritus extends to the augment (**ίζω** is no doubt=**σιδιω**, and so **ἐέσσατο**=**εσεδατο**).

l. 98. **ψεύδεα βουλευσας**, 'planning lies.' He induced Odysseus to go on board as captain, but intended to sell him when he got to the end of the voyage.

l. 99. **περάσειε**, from **περάω**, 'to export for sale.' The Attic form is **πιπράσκω**.

l. 100. **οἰόμενός περ**, 'though suspecting his intention.'

l. 101. Cp. supra l. 55. The dat. means 'impelled by.'

l. 102. 'In the middle above Crete:' i. e. not along the coast, but across the sea between Crete and Libya. **σφίσι**, 'the crew of the Phœnician.'

l. 104. Cp. Virg. Aen. 3. 192-195; 5. 8-11.

l. 106. **ἤχλυσε δὲ πόντος κ.τ.λ.**, 'and the sea grew dark beneath it.'

l. 107. **ἄμυδις**, with **καί**,='simul ac,' 'thundered at the same time and also threw,' etc. Cp. Dem. 50. 18 **ἄμα**

ἀκηκόαμέν τε καὶ τριηράρχους καθίσταμεν: the word is Aeolic in form, cp. ἄλλυδις.

l. 108. 'And it was whirled round altogether, being struck with the bolt of Zeus.' πᾶσα must be taken with ἐλελίχθη.

l. 109. πλῆτο is an aorist with the form of a pluperfect, cp. ἔρυσθαι above, l. 62. ἐν δέ, as in l. 70, may be adverbial or separated from πλῆτο by tmesis.

l. 112. Ζεὺς αὐτός, as the protector of the ξείνος.

l. 113. ἰσθὸν ἀμειμάκετον is translated 'the strong mast.' Usually ἀμειμάκετον is='invincible:' so of fire, of the sea, of the chimaera.

l. 118. κομίσσατο, 'received me with hospitality.'

l. 119. ἀπριάτην, 'without purchase:' the word is an adverb; it occurs again Il. 1. 99 δόμεναι . . κούρην | ἀπριάτην ἀνάποιον.

l. 120. αἴθρῳ, the 'morning-chill.' The word occurs only here. With δεδημημένον supply με. The acc. goes with ἦγεν.

l. 121. χειρὸς ἀναστήσας, 'raising me up by the hand.' The gen. is used as with λαβών. ἀνασ. is the technical term for receiving a suppliant into protection. ὄφρ' ἴκετο, 'till he reached,' etc.

l. 122. εἴματα is cognate acc. with ἔσσειν, 'put on one as garments,' 'clad me in.'

l. 123. κείνος is Pheidon.

l. 124. ξεινίσαι ἠδὲ φιλήσαι, 'entertained and welcomed.' Here again the order of the words is inverted.

l. 126. πολύκμητον, 'wrought with much toil.' The epithet distinguishes iron from copper.

l. 127. βόσκοι, the nom. is κτήματα, or Odysseus, to whom οἱ in the next line refers.

l. 128. ἄνακτος, i. e. Pheidon. The gen. depends on μεγάροις.

l. 129. τὸν δ', Odysseus.

l. 130. For the oaks of Dodona, cp. Aesch. P. V. 832
τέρας τ' ἄπιστον οἱ προσήγοροι δρύες.

l. 131. ὅπως νοστήσῃ, 'how he is to return.' The clause is defined yet further by the addition ἢ ἀμφαδὸν ἢ κρυφηδόν. ὅπως: because the preceding words are='he enquired.'

l. 132. ἀπεών. This is not a lengthened form of ἀπών, but the ε is original; the full form being ἀπέσων. ἀμφαδόν, from ἀνα, and φα (φαίνω), so=ἀναφανδά.

l. 133. ὦμοσε . . αὐτόν, lit. 'he swore to my very face.' The nom. is Pheidon.

l. 134. 'That a ship had been drawn down (to the shore), and that a crew was ready.' The ships when not required were drawn up on the beach.

l. 136. τύχησε . . ἐρχομένη, 'happened to go.' νηὺς ἀν. Θεσ. 'a ship belonging to the Thesprotians.'

l. 138. 'There he bade king Acastus kindly to send me on.' Acastus was therefore the king of Dulichium, to whom Pheidon gave injunctions that Odysseus should be carried onward towards home. εἶθα seems to have a local rather than a temporal sense.

l. 139. ἐνδυκέως belongs to πέμψαι.

l. 140. ἔτι πάγῃ, 'yet fully.' δύης . . πῆμα, 'a calamity of suffering.' So Od. 3. 152 πῆμα κακοῖο; Aesch. Persae, 436 συμφοράν πάθους. ἐπὶ πῆμα γενοίμην, 'might come into calamity.'

l. 141. γαίης, with ἀπέπλω.

l. 142. δούλιον ἡμαρ='slavery.' The periphrasis is common. So νόστιμον ἡμαρ='return;' ἡμαρ ἀναγκαῖον, αἴσιον, εἰλεύθερον, etc., in all of which ἡμαρ merely signifies the state or condition expressed by the adjective.

l. 143. ἐκ with ἔδυσαν.

l. 145. βωγαλέα. For the neut. pl. cp. λυγρά, l. 28:

αὐτός, Odysseus appeals to the swineherd. ὄρηαι, = 'see for yourself.' The middle of this verb is rare in later Greek.

l. 146. ἑσπέριοι, 'in the evening;' similarly ἡέριοι, 'in the morning,' agreeing with the subject. In later Greek this adjectival use appears with τριταίοι, etc. ἔργα, cp. supra l. 24, and l. 131 Ἰθάκης ἐς πίοια δῆμον. εὐδειέλου. The word occurs in the Odyssey only: mostly as an epithet of Ithaca, but also of other islands. It is generally translated, as from δῆλος, 'very clear.'

l. 148. ὄπλω εὖστρεφέϊ, 'with a well-twisted rope.' In Od. 21. 390, the doors of the palace are fastened with a ὄπλον νεὸς ἀμφιεπίσσης | βύβλινον.

l. 149. ἔσσυμένως, with ἀποβάντες.

l. 151. κατὰ must be taken with ἀμφικαλύψας, 'having rolled my rags as a covering over my head.'

l. 152. ἐφόλκαιον is by some translated 'rudder.' Others consider it = ἀποβάθρα or κλίμαξ, i. e. steps at the stern of the vessel used in lading and unlading.

l. 154. θύρηθ', 'out of' the sea. ἄμφις ἐκείνων, 'apart from them,' i. e. his captors.

l. 156. πεπτηώς, from πτήσσω, 'crouching.' The perfect is used of a *state* of body.

l. 157. φοίτων = ἐφοίτων, 'went to and fro.' ἀλλὰ . . γάρ, a common formula, by which the reason for an action is given before the action itself is stated: ἀλλά goes with τοὶ μὲν, κ.τ.λ.

l. 158. μαίεσθαι προτέρω, 'to search further.'

l. 161. ἀνδρὸς ἐπισταμένου, 'of a man who knows,' i. e. who knows what is due to strangers and suppliants, what is right and wrong. Odysseus of course refers to the swineherd. αἶσα, 'my lot.'

l. 162. Εὖμαιε συβῶτα. Apostrophe, or the use of the voc. for the nom. is a common device in the Homeric

poems, cp. *Il.* 4. 127 οὐδὲ σέθεν, Μενέλαε, θεοὶ μάκαρες λελάθοντο, *ib.* 146 τοιοῖ τοι, Μενέλαε, μάνθην αἵματι μηροί.

l. 163. ἃ δειλὲ ξείνων, 'unhappy among strangers,' and strangers are themselves δειλοί.

l. 164. ταῦτα ἕκαστα λέγων, 'saying these things one by one.' ὅσ' ἀλήθης, 'how you have wandered:' the acc. is cognate, but=ὤς.

l. 165. τὰ γε, 'that part at least (of your story).' With ὄτομαι supply σὲ εἰπεῖν. κατὰ κόσμον is a euphemism for 'truly.'

l. 166. τοῖον ἐόντα, 'such as you are,' i. e. in such a condition and at your years. Cp. *infra* l. 188 γέρον πολυπενθές.

l. 168. νόστον. The swineherd does not add ἀπολωλότα, but continues ὄτ' ἤχθετο, etc. For one who was hated by the gods would have his return cut off, cp. l. 173. Worse than death at Troy or home was this disappearance out of the land of the living. 'Weep not for the dead, neither bemoan him, but weep sore for him that goeth away, for he shall return no more nor see his native country.' Jer. 22. 10.

l. 169. μετὰ Τρώεσσιν, 'among the Trojans.'

l. 170. ἐπεὶ πόλεμον τολόπευσεν, 'after he had wound up the war.' The metaphor is from winding yarn on a ball.

l. 171. τῷ, 'in that case.'

l. 172. καὶ ᾧ παιδί .. ὀπίσσω, 'for his child also after him.'

l. 173. ἀκλειώς, not 'ingloriously,' but 'out of hearing.' Ἄρπυιαι are not here the Harpies in the later sense of the word, but apparently 'swift storms,' 'whirlwinds:' for alternating with the phrase ἄρπυιαι ἀηρείψαντο, we have ἀνέλοντο θύελλαι, applied to persons who have disappeared mysteriously.

l. 174. ἀπότροπος, 'far from the city,' supply εἰμί or κείμαι.

l. 176. ἔλθοι. The optative is used because Eumaeus is thinking merely of occasions on which Penelope had sent for him, when a message had come to her. The trusty, noble character of the swineherd is brought out prominently by the fact that when news comes to her Penelope sends for him though ἀπότροπος.

l. 177. οἱ μὲν, 'those in the city.' τὰ ἕκαστα, 'those things (which the messenger has to tell) one by one.' ἐξερέουσιν is present, 'they enquire into,' *not* the future 'they will tell;' it forms an opposition to l. 180.

l. 179. νήποινον, 'without paying for it.' During the absence of Odysseus a number of princes had gathered in his palace as suitors for the hand of his wife, and remained there eating and drinking at the cost of the house, till Odysseus slew them on his return.

l. 182. πολλήν ἐπὶ γαίαν ἀληθείς, i. e. to escape the pursuit of the friends of the dead man.

l. 183. ἐγὼ δέ μιν ἀμφαγάπαζον, 'and I gave him welcome.'

l. 184. μιν, i. e. Odysseus.

l. 185. νῆας ἀκείόμενον, 'repairing his ships.' The lengthened form of the participle occurs again, Il. 16. 29 ἔλκε' ἀκείόμενοι, cp. also μαχειόμενος—μαχεόμενος, in Od. 17. 471.

l. 186. ἐς, 'against,' in the sense of doing a thing against a certain time. Cp. ἦκειν εἰς ἐσπέραν, 'to come at even.' This seems better than to translate ἐς= 'for,' 'throughout,' as in the phrase τελεσφόρον εἰς ἐναντόν.

l. 188. μοι ἦγαγε, 'brought thee to me,' but μοι is strictly the dative of the interested person, as in Soph. O. C. 81 ἢ βέβηκεν ἡμῖν ὁ ξένος;

l. 190. ψεύδεσσι χαρίζεο, 'court favour by lies.' ψεύδ. is the dat. of the instrument.

l. 191. αὐτόν, 'yourself.' The pity which the swineherd feels for Odysseus is a more continuous motive than the reverence for Zeus which would operate merely at the time of receiving him into protection. Hence the present participle is joined with the aorist.

l. 193. τις ἄπιστος. The force of the adjective is increased by the addition of τις, cp. Soph. Aj. 1266 ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ.

l. 194. οἶον is masc., and οἶόν σε=τοιούτῳ ὄντι οἶον, 'being such an one that,' *quippe quæm*. ἐπήγαγον, 'brought you over,' 'induced.'

l. 195. ῥήτην, 'an agreement.' The laws of Lycurgus at Sparta were known as ῥήτραι. ὀπίσθεν, 'afterwards,' i. e. after we have made it, and so almost='in addition.'

l. 196. With θεοί supply ἔσσονται.

l. 197. νοστήσῃ: the last η is shortened in scansion.

l. 198. πέμψαι is infin. for imperat., as βαλέω in 201.

l. 199. Δούλιχιδ' ἰέναι. The infin. follows on πέμψαι, 'on my way to Dulichium.' Repeat ἰέναι with φίλον. φίλον ἔπλετο=*placuit*.

l. 202. ἀλεύεται is subjunctive, 'may shun.'

l. 203. δῖος ὑφορβός. The swineherd, though now a servant on the estate of Odysseus, was a king's son; cp. Od. 15. 413 τῆσιν δ' ἀμφοτέρῃσι πατήρ ἐμὸς ἐμβασιλευεν, | Κτήσιος Ὀρμενίδης, ἐπιείκελος ἀθανάτουσιν. Hence the epithet δῖος, which has nothing whatever to do with *moral* qualities.

l. 204. The expression is of course ironical. εὐκλείη τ' ἀρετὴ τε, 'fair fame and a reputation for virtue.'

l. 206. ὅς refers to μοι, and also expresses a condition;

'If I,' etc. Hence the optatives κτείναιμι and ελοίμην, which are hypothetical.

l. 207. αὐτις = 'changing my behaviour.' ἀπό with ελοίμην.

l. 208. πρόφρων, 'with an earnest heart.' The irony is still continued, and expressed forcibly in δῆ.

l. 209. τάχιστα .. εἶεν. The clause expresses a wish: 'May my comrades soon be within,' i. e. soon return home, in order, etc. The optative in τετυκοίμεθα is due to the preceding optative. Cp. Soph. Aj. 1217 γενοίμαν .. ὅπως | προσείποιμεν Ἀθήνας. The second clause is, in fact, a hypothetical sentence depending on the wish, i. e. 'if they were come, we could,' etc.

l. 212. ἀγγίμολον, which usually has a local meaning = 'near,' is here to be taken of time, 'soon:' for the swine did not come near but into their sties. σύες τε καὶ ἄνδρες: the swine would come first (being driven); and therefore are put first. ὑφορβοί is etymologically = συφορβοί.

l. 213. τάς, 'the swine.' κοιμηθῆναι, infin. of purpose.

l. 214. ἄσπετος, 'unspeakable,' from α- (not) and σπετος. The root σπε occurs in εἶπον = ἔσπεον, θεσπέσιος = θεσπεσιος, and elsewhere.

l. 215. ὁ is taken up by δίος ὑφορ. Such uses of the article are best translated by an adverb; e. g. 'And then,' cp. supra l. 10.

l. 217. τηλεδαπῶ, 'stranger.' πρὸς δ', κ.τ.λ., 'we will also give ourselves a treat.'

l. 218. ἔχομεν πάσχοντες, 'constantly endure.' There is an approach to the Schema Chalcidicum, or use of ἔχω as an auxiliary verb, but here both ἔχομεν and πάσχοντες have reference to διζύν.

l. 219. ἄλλοι, i. e. the suitors in the palace of Odysseus.

l. 222. ἐπ' ἐσχάρῃ, 'on the hearth,' which here served for an altar.

l. 224. ἀπαρχόμενος, 'beginning the sacrifice.' The first step was to cut off a few hairs from the head of the victim, and throw them into the fire.

l. 226. πολύφρονα, 'many-minded,' i. e. crafty. So also δαίφρονα. The verse occurs more than once.

l. 227. ἀνασχόμενος, 'raising himself up to his full height,' or merely 'raising his arm.' σχίξῃ δρυός, 'with a splinter of oak wood.' κείων, 'when splitting the wood,' cp. l. 220.

l. 229. διέχευαν, 'dismembered,' 'cut it up.' The word is frequent in this sense. ὁ δ' ὠμοθεῖτο συβώτης . . . ἐς πίονα δημόν. The swineherd (Eumaeus) put raw pieces of flesh into the thick fat. These pieces, apparently, he selected from all parts of the body, πάντων ἀρχόμενος μελέων. Usually the thigh bones of the victim were taken out and rolled in fat, and burnt as an offering; a custom dating from the time when Prometheus strove to deceive Zeus at a sacrifice, by rolling up the good meat in the skin and offal, and the bones in the fat, offering Zeus the choice of the two heaps. The story is given Hesiod, Theog. 535 foll.

l. 231. ἀλφίτου ἀκτῆ, 'with meal of barley.' Whole barley was more usual, οὐλόχυται.

l. 232. μίστυλλον, i. e. the comrades of Eumaeus.

l. 234. βάλλον δ' . . . ἀλλέα, 'and cast them all together on the tables.' Cp. Il. 9. 215 εἰν ἐλεοῖσιν ἔχευε. ἄν, with ἴστατο, 'stood up.'

l. 235. περί is adverbial, 'excessively.' Cp. Od. 1. 66 ὅς περὶ μὲν νόον ἐστὶ βροτῶν. The swineherd was one who would make a just division.

l. 237. τὴν μὲν ἴαν, sc. μοῖραν, which must be supplied from διεμοιράτο. ἴαν = μίαν. The Nymphs and Herms

were thought to give prosperity to flocks and herds : hence the portion set apart for them.

l. 238. *θήκεν* = *ἀνέθηκεν*, 'consecrated,' 'offered.' *ἐκάστω*, 'to each' of the company, consisting of the stranger, the four herdmen, and himself.

l. 239. *γέραιεν*, 'honoured.' The *νῶτα* were given in addition to the *μοῖρα*, which fell to Odysseus in the division, as a special mark of respect to the stranger. With *διηνεκέεσσι*, cp. Virg. Aen. 8. 183 'Perpetui tergo bovis; (vescitur Aeneas).'

l. 242. *οὔτως*, 'as surely.'

l. 243. *τοῖον ἔόντα*, 'such as I am,' i. e. in my present distress.

l. 245. *δαιμόνιέ*, 'thou luckless one.' The expression is intended to convey sympathy rather than admiration, cp. *τοῖον ἔόντα*.

l. 246. *θεὸς δέ, κ.τ.λ.*, 'God will give one thing, and will let another pass (leave it alone, i. e. refuse it), whatsoever he will in his heart: for he is all-powerful.'

l. 248. *ἄργματα* = *ἀπαρχάς*, 'the firstlings.' The swineherd completes the ceremony commenced in 231.

l. 249. *σπείσας*, 'having poured a libation,' i. e. over the firstlings which he had now burnt. Cp. Od. 3. 341 *γλώσσας δ' ἐν πυρὶ βάλλον, ἀνιστάμενοι δ' ἐπέλειβον, | αὐτὰρ ἐπεὶ σπείσαν τ' ἐπιὼν θ' ὅσον ἤθελε θυμός, κ.τ.λ.*

l. 250. *ἦ παρὰ μοίρη*, 'by his portion' of the meat.

l. 251. *Μεσαύλιος*, i. e. the servant of the inner court (*μέση αὐλή*).

l. 252. *αὐτὸς κτήσατο οἶος*, 'had acquired himself,' i. e. had purchased with his own money, cp. l. 254.

l. 253. *Λαέρταος γέροντος*, Laertes was the father of Odysseus. He had withdrawn from the city, and lived on a plot of ground near, *γρηῖ σὺν ἀμφιπόλῳ*.

l. 254. The Taphians were the inhabitants of Taphos,

an island in the bay between Acarnania and Leucadia. They are mentioned *Od.* 1. 181, where Athena, when visiting Telemachus, takes the shape of Mentès the king of the Taphians.

l. 255. *χείρας ἱαλλον*, 'put forth their hands.' The whole line is technical, as also the following.

l. 256. *ἔρον*, 'desire,' = *ἔρωτα*, but the usual form in this sense.

AESCHYLUS.

INTRODUCTION.

'AESCHYLUS, the tragic poet, was by birth an Athenian, of the deme of Eleusis, son of Euphorion, brother of Cynaëgirus, sprung of a noble line. He began his tragedies when young, and far surpassed those before him in his poetry and arrangement of the stage, in the splendour of his choregia, and the dress of the actors, and the solemn character of the chorus, as Aristophanes also says—

"O you who first among the Greeks built up solemn phrases, and gave order to tragic fooling."

He was contemporary with Pindar, being born in the 40th Olympiad. Men say that he was brave, and took part in the battle of Marathon, together with his brother, Cynaëgirus, and in the sea-fight at Salamis, together with his younger brother Ameinias, and also in the battle of Plataea. In the composition of his poetry he is always aiming at vigour of style, availing himself of newly-coined words to suit the sound, and epithets, and further

of metaphors and all means whereby he could add weight to his language. The plots of his dramas do not contain many revolutions and complications, as are found in later poets. He merely strives to give dignity to the characters, considering this side of his art to be genuine, inasmuch as it is noble and heroic. Cleverness, as superficially brilliant and hair-splitting, he considered alien to tragedy: and hence, owing to the excess of dignity which he strives to gain for his characters, he is ridiculed by Aristophanes. For in his "Niobe" the mother remains till the third day, seated upon the tomb of her children, and veiled, but not uttering a word: and similarly in the "Ransom of Hector," Achilles remains veiled without speaking, beyond a short dialogue with Hermes at the beginning of the play. Hence there will be found in him many passages of great excellence in composition, suitable for extracts; but no gnomes, or pathetic passages, or anything else calculated to move to tears. He made use of his exhibitions and plots with a view to startling the spectator by monstrous shapes, rather than deceiving him. He departed to Hiero, king of Sicily, as some say because neglected by the Athenians, and defeated by his younger rival Sophocles: but according to others, because defeated by Simonides in the elegy composed on those who fell at Marathon. For in the elegy refinement of pathetic feeling is a large ingredient, and this, as we said, was alien to Aeschylus. And some say that in the exhibition of the "Eumenides," he brought on his chorus pell-mell, and frightened the audience to such a degree that the babies died on the spot, and the women were much injured by fright.

Having, therefore, arrived in Sicily, at the time when Hiero was founding the town of Etna, he exhibited his

play of "Etnae," prophesying a prosperous future to those who were founding the place. And he was much honoured by Hiero, the king, and all the Geloans. He lived on three years after his arrival, and being sixty-five years old came by his death in the following manner:—An eagle having seized a tortoise, and being unable to come at his capture, drops it on rocks, to break the shell in pieces. But the tortoise, descending on the head of the poet, killed him. And an oracle had been given to him, in the following shape: "A bolt from heaven shall slay thee." On his death, the Geloans buried him with a splendid funeral in the public cemetery, and paid him especial honours, writing this epitaph upon his tomb:—

"Dead Aeschylus lies in Geloan earth;
His sire Euphorion; Athens gave him birth;
His prowess Marathon's wide plain can tell,
And long-haired Medans; for they know it well."

Those who occupied themselves with tragedy came to his tomb, and there sacrificed and acted their dramas. And the Athenians had such affection for him that they passed a decree after his death, to the effect that any one who wished to exhibit the dramas of Aeschylus should receive money from the state. He lived sixty-three years and composed seventy dramas, and about five satyric dramas in addition to these. In all he won thirteen victories; and even after his death he carried off victories not a few.'

As a record of facts, this life of Aeschylus translated from an old writer, who probably lived in the Alexandrine period (about 200 B.C.), will not bear examination. There is an obvious mistake about the poet's age; the number of reasons given to account for the departure into Sicily makes it clear that the writer did not know the real

reason; while the story of the eagle and tortoise belongs to the same class of fictions as the death of Anacreon by a grape-stone, or of Sophocles by unripe grapes. Thus, even as early as the date of this writer, the facts of the life of Aeschylus had passed into the region of the fabulous; nor has modern research and criticism been able to throw such light upon them, that we can venture to distinguish the true from the false in details. There is, however, no reason to doubt the general statements — that Aeschylus lived through the time of the Persian war, and was a contemporary of Simonides and Pindar; that for some reason, probably attracted by the splendour of Hiero's court, he went from Athens to Sicily and died there.

When we turn from the facts of Aeschylus' life to a review of his poetry, we find the writer of the *Life* anticipating modern criticism, and showing himself as familiar with the works of the poet as he is ignorant of his personal history. Using the most general terms, we also affirm that Aeschylus surpassed his predecessors (so far as we are in a position to form a judgment), that his plots are distinguished by simplicity, his language by grandiloquence, and boldness of metaphor, his characters by dignity and superhuman grandeur. And these are points on which we can enter into some detail, for though only seven of the seventy tragedies now remain,—and the Satyric dramas are lost,—we have enough left to guide us in an attempt to illustrate (1) the general characteristics of the Aeschylean drama; (2) the nature of the plots; (3) the language; (4) the characters.

(1) Aeschylus was an eyewitness of the great struggle between the Persians and Greeks. He saw there, what had never been seen before,—a mighty barbarian host, greedy of foreign conquest, smitten to destruction by the courage

and self-sacrifice of a comparatively small nation fighting for home and freedom. Politicians discerned in this the triumph of a newly-enfranchised people. To Aeschylus it came rather in the light of a great moral and religious revelation. It was the signal triumph of righteousness over insolent iniquity. What the poet had before seen dimly in the myths of ancient heroes, he now saw written large in the greatest event of the ancient world. Henceforth history and mythology were to him no more than God working out the inexorable thesis, *δράσαντι παθεῖν*. All tragedy is of necessity a tale of suffering, and to Aeschylus all suffering comes of sin; all sin arises from the contempt of divine commands, or from the impious wish to pass 'beyond the goal of ordinance.' For each man is a lot appointed in life, and those who pass from birth to the grave in reverent submission to the divine will attain peace for themselves and transmit it to their children, *οἰκῶν γὰρ εὐθυδίκων καλλίπαις πότμος αἰεῖ*. This submission is *σωφροσύνη*, the cardinal virtue in the moral code of Aeschylus. On the other hand *ἕβρις*, or rebellion against the divine will, brings retribution either in the offender's own life or upon his posterity. Thus, while the common religious sentiment of his day regarded Nemesis as attending upon undue prosperity even when innocent,—a doctrine of which Herodotus, the contemporary of Aeschylus, is full,—Aeschylus expressly rejects this belief for one more consonant to his own ideas of divine justice. It is not wealth or happiness in itself which brings down the displeasure of heaven, but the insolent and rebellious spirit which, in Greece especially, was found to accompany success.

When a man has once offended against God, there is anger laid up in store for him. It may slumber for a time: it will not slumber for ever. Thus there was

punishment in store for the Persians, which Darius trusted would come at some far off period, but Xerxes by his rash deed roused the avenging deity into immediate action : τὸ μόρσιμον μένει πάλαι, but again, ὅταν σπεύδῃ τις αὐτὸς, χῶ θεὸς ξυνάπτεται. The guilty man is seized by an ἄτη or 'bewilderment' leading him to commit crimes, from which, when in full command of his powers, he would recoil; τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται. And the Erinys or fury whom his crimes arouse will remain in a household crying for blood till divine justice is satisfied. Thus the crime of Atreus woke the Erinys of the murdered children of Thyestes; and in the next generation Agamemnon was led to sacrifice his daughter Iphigeneia, —Clytemnestra to slay Agamemnon, and still there was guilt to wash away. Not till Orestes had slain Clytemnestra, was the Erinys banished from the house of the Atreidae. But just as in regard to Nemesis, Aeschylus seeks a higher level than the popular belief of his time, so also in regard to Ate. It was a common belief that men were driven to commit crime involuntarily; 'ἄτη με παράγαγεν,' and Homer might be quoted in favour of such a creed. Aeschylus, on the other hand, while allowing that there is an impulse to sin in the bosom of the guilty man (in other words, that the first wrong deed paves the way for more like it), and that this impulse may descend by inheritance, holds the agent to be personally free. Thus Agamemnon is free to resist the impulse to sacrifice Iphigeneia, and debates the question with himself. Eteocles can refuse to meet his brother Polynices in the field, and is entreated by the chorus not to go forth against him. In each case the ruin of the hero is due to his own deliberate resolve. He is not the irresponsible tool of a supreme Destiny.

These are the great conceptions of the Aeschylean faith

and morality. On them his tragedy is founded; in which the conflict is not, as in Shakespeare, between man and his passions, or, as in Sophocles, between divine and human purposes, but between justice and rebellion. Nothing is here allowed for accident: not only does he who sins suffer; but he who suffers has sinned. God is just, and the world is condemned in iniquity. Even the successes of the guilty are but the means of bringing punishment upon them. Helen, passing to Troy in the radiance of her beauty, was to the eye of Aeschylus an Erinyes sent by Zeus in punishment of the breach of hospitality which Paris had committed. Eteocles, Agamemnon, Clytemnestra, all suffer in obedience to a supreme principle of justice. To exhibit this principle at work is the main effort of Aeschylus; and the great moral lesson of his poetry is the necessity of reverence in human life; *τις δὲ μηδὲν ἐν φάει καρδίας ἀνατρέφων ἢ πόλις τις ἢ βροτὸς ὁμοίως ἂν δίκην σέβει;*

(2) A poet filled with one overmastering conception will not feel the need of intricate development in his plots. To him surprises and 'revolutions' (*περιπέτειαι*), are rather obstacles than otherwise. This is even more the case when that idea is not the sadness of human destiny but the justice of God. Situations gain in pathos, when they are unexpected, or when the struggles which we make to escape from evil lead us directly into it. But Aeschylus does not strive after the pathetic. He is content that we should see the end in the beginning; being only careful that the end shall have its true significance for us. Thus the death of Agamemnon, at the hands of Clytemnestra, is foreseen from the beginning of the play: but the act obtains its real significance and becomes tragic when we regard the murderous blow as given, not merely by Clytemnestra, but by

the Erinys of the house of Atreus, who has long been abiding her time, and now selects the moment of external triumph for the accomplishment of her mission. Hence the plays of Aeschylus are for the most part quite simple in structure. Sometimes a person remains on the stage the whole time, and is a sort of pivot on which the action moves. This is the case in the *Prometheus Vinc-tus*; where Prometheus remains immovable and is first visited by the chorus (who also continue to the end), then by Oceanus, then by Io, and finally by Hermes. So in the *Supplices*, the chorus forms a fixed background on which various figures come and go. Simple scenes like these would appeal to the Greek sense of the statuesque. In the other plays there is more action; but in none is there an approach to the complications of Sophocles and Euripides.

In two points Aeschylus made innovations in the construction of his dramas. (a) He wrote his plays in *trilogies*; i. e. each play was one of a triad, or set of three. We have an example in the *Oresteia*—the name given to the trilogy made up of the *Agamemnon*, *Choephorae*, and *Eumenides*; and tradition tells us that the *Prometheus*, *Persae*, and *Septem contra Thebas*, were also parts of trilogies. The exact nature of the chain which united the three plays together is very obscure. In the *Oresteia* all three plays are connected with one family, and work out one idea. But in other trilogies the link was apparently not so close. Thus the *Persae* is said to form the centre play of a trilogy, of which the two wings (if such a metaphor may be used) were the *Phineus* and the *Glaucos Potnieus*; and we search mythology in vain to find any close connection between the three subjects. This plan of writing plays in groups allowed scope for narration, (so connecting epic and

tragic poetry), and for long choruses (giving room for lyric poetry, which reaches its highest development about the time of Aeschylus). The action of each play was naturally less rapid when the development extended over a wider area. Each trilogy was attended by a Satyric drama, in which the comic side of mythology was brought forward, and the minds of the spectators relaxed from the high tension to which they had been raised by the tragedy.

(*b*) The other innovation was the use of a second actor; i. e. the dialogues no longer took place between the actor and the leader of the chorus, but between two independent actors, if need were. This enabled the poet to bring out a contrast between the two persons, and contributed immensely to the development of Greek tragedy.

(3) In the language of Aeschylus the most striking peculiarities are grandeur of sound, and boldness of metaphor. The former becomes apparent as we read. Perhaps above all poets, Aeschylus is master of the 'mighty line.' The English language falters feebly after such sounds as these—

χαλκήλατοι κλάζουσι κώδωνες φόβον, S. c. T. 386.

πέμπει γεγωνὰ Ζηνὶ κυμαίνοντ' ἔπη, S. c. T. 443.

μυκτηροκόμποις πνεύμασιν πληρούμενοι, S. c. T. 464.

ὦ βαθυζώνων ἀνασσα Περσίδων ὑπερτάτη, Persae 155.

to which many more might be added. Sometimes the use of sonorous language degenerates into mere inflation, as in this description of honey, water, and wine—

τῆς τ' ἀνθемуργοῦ στάγμα, παμφαῆς μέλι,

λιβάσιν ὑδρηλαῖς παρθένου πηγῆς μέτα,

ἀκῆρατόν τε μητρὸς ἀγρίας ἄπο

ποτόν παλαιῆς ἀμπέλου γάνος τόδε. Persae 612-615.

The metaphors are not less striking—

ἄτης ἄρουρα θάνατον ἐκκαρίζεται, S. c. T. 601.

οὐκ οἶδα τέρψιν οὐδ' ἐπίψογον φάτιν

ἄλλου πρὸς ἀνδρὸς μᾶλλον ἢ χαλκοῦ βαφάς, Ag. 611, 2.

ἐβουκολοῦμεν φροντίσιν νέον πάθος, Ag. 669.

χθονὸς τρίμοιρον χλαίναν ἐξήύχει λαβών, Ag. 872.

νυκτὸς ἄρμ' ἐπέιγεται

σκοτεινὸν, ὦρα δ' ἐμπόρους μεθίναι

ἄγκυραν ἐν δόμοισι πανδόκοις ξένων, Choeph. 660 foll.

Indeed one considerable source of difficulty in translating Aeschylus, and fully entering into his meaning, lies in the metaphorical use of language. Some of the metaphors are clear enough. There is no doubt, for instance, what is meant by *νοστήμου σωτηρίας | κάμψαι διαύλου θάτερον κῶλον πάλιν*, Ag. 343. But how shall we explain *βοῦς ἐπὶ γλώσση μέγας | βέβηκεν*, Ag. 36, or *νικᾷ δ' ὁ πρῶτος καὶ τελευταῖος δραμών*, Ag. 314? For the rest, the language of Aeschylus is comparatively simple. The difficulties are marked and tangible: there is little of that subtle refinement which makes the explanation of Sophocles so difficult a task.

(4) The lyrical element is far larger in Aeschylus than in either of the other two great Tragedians. Tragedy has not yet broken away from the dithyramb whence it arose. Hence the Chorus occupies a proportionately larger and more prominent place in the action. It sympathises with the leading person, as in the Prometheus, or is even the central figure of the piece as in the Supplices. It dares to resist the authority of Clytemnestra and Aegisthus, and convict them face to face of their crime. In the Septem it reasons with Eteocles on the fatal step which he is taking; and in the Persae advises confidentially with Atossa. Thus it

occupies a prominent position which is not allowed in later phases of the drama, when its part, as an actor in the play, is restricted to inefficient sympathy and moralising.

Epic poetry tended to create types of character. Such especially were Achilles and Odysseus, Helen and Penelope : and even the heroes of the second rank are well defined. In this respect tragedy in its early stages could not claim comparison with the Epos. Her sphere was far narrower. Not until two actors had been brought upon the stage, was it possible to bring out character by means of dialogue and contrast ; while a description of character, or narrative of deeds, is out of place in the drama. Hence there is a want of definiteness and reality in the personae of Aeschylus ; they are grand and exalted, but shadowy figures. To this criticism an exception must be made in favour of the characters in the *Agamemnon*, especially Clytemnestra. The wife of Agamemnon is a Homeric heroine, but Aeschylus has gone beyond Homer in his delineation. She is not merely the *οἰλομένη γυνή*, beguiled from her fidelity by the arts of Aegisthus, a figure for all true wives to abhor. She rises far above her paramour. Her's is the 'manly mind' which planned the system of beacon fires to bring the news of the capture from Troy. She ordains dances and sacrifices in honour of the victory. She welcomes her husband with a stately courtesy, yet is not ashamed of her wifely love. She alone slays her husband. She owns her deed and justifies it. She claims to be the embodied Erinys of the house, exacting vengeance for the death of her daughter Iphigeneia ; and her 'expectation walks not in halls of fear' (*Ag.* 1434). Not till all is over, and danger past, does the poet permit the cowardly Aegisthus to enter on the scene. She is often compared to Lady Macbeth ;

and externally their characters have a certain degree of resemblance. But the motives of action are widely different; for ambition has no place in Clytemnestra's breast.

ll. 1-14. Anapaestic Dimeters, i. e. Anapaests in lines of two metres (=4 feet). These lines are arranged in systems, each of which ends with a stop-line (paroemiac) where a syllable is wanting. Here the stop-line is 14, and the system consequently extends from 1 to 14. The lines are scanned continuously, i. e. the last syllable of the line is not 'common,' but determined, in regard to position, hiatus, etc., by the first letter of the next line. (Synaphaea). The lines divide in the middle at the end of the first metre, and sometimes a single metre can take the place of a dimeter (l. 7).

ll. 1, 2. 'I am come, having passed over the end of a long journey, to you, Prometheus.' διαμειψάμενος, cp. S. c. T. 334 διαμείψαι | δωμάτων στυγερὰν ὁδόν, 'to pass along a loathed journey from home;' and in the middle as here Suppl. 543 πολλὰ βροτῶν διαμειβομένα; Frag. Ner. 150 D. δελφίνοφόρον πεδίων πόντου | διαμειψάμεναι. The simple verb ἀμείβω is also used of journeying.

l. 4. στομίων ἄτερ. The winged griffin required no bridle but obeyed the wishes of Oceanus. The Prometheus Vincetus affords a curious illustration of the use of machinery in the early Greek Drama. The Chorus of Oceanids come on the stage in a winged car (ἄρμα πτερωτῶν l. 135), Oceanus rides a griffin (τετρασκελῆς οἰωνός l. 395). Io has a cow's head (βουκέρωσ l. 588) and Prometheus himself was represented by an enormous wooden figure through which nails and wedges could be driven.

l. 6. 'It is kinship, I fancy, which constrains me thus.' Oceanus was one of the elder race of gods, as opposed to the new dynasty of Zeus, and thus was akin to Prometheus, the Titan. So Heracles, P. V. 39 says τὸ συγγενές τοι δεινόν.

ll. 8, 9. οὐκ ἔστιν ὄτω | μείζονα μοῖραν νεύμαιμ' ἢ σοί. 'There is no one to whom I would impart a greater share (i. e. of honour) than yourself.' πλέον νέμειν is a common phrase (e. g. Eur. Hec. 868 τῷ δ' ἄλλω πλέον νέμεις), of which the text is a variation. νεύμαιμι: we should expect ἄν. The omission is perhaps due to the general form of expression (οὐκ ἔστιν = 'you would not find such a man'), cp. Xenoph. Mem. 2. 9. 2 οὐκ ἂν θρέψαις ἄνδρα ὅστις ἐθέλοι τε καὶ δύναιτο σοῦ ἀπερύκειν τοὺς ἐπιχειρῶντας ἀδικεῖν.—Cp. also Soph. O. T. 315 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο, κάλλιστος πόνων. The forms ὄτω, ὄτω are used in the masc. and neut. genders only.—Cp. also O. C. 1172 καὶ τίς ποτ' ἐστὶν ὃν γ' ἐγὼ ψέξαιμί τι;

l. 10. ὡς ἔτυμ' sc. ἐστί, 'how true this is.' τάδε which is really the nom. to ἐστί (so supplied) becomes by attraction the acc. to γνώσει. It is better Greek to say 'you shall know this, how true it is,' than 'you shall know how true this is.'

l. 11. ἔνι = ἔνεστι.

l. 12. χρή, 'it is fitting.' Cp. Soph. O. C. 268 εἴ σοι τὰ μητρὸς καὶ πατρὸς χρεῖη λέγειν.

l. 15. ἔα, 'Hah!' an interjection expressing the surprise of Prometheus who now perceives Oceanus.

l. 16. πῶς ἐτόλμησας; 'Why did you dare.' For τολμᾶν cp. infra 2. 56.

l. 17. πετρηρεφῆ | αὐτόκτιτ' ἄντρα. 'Natural caves roofed with rock.' This is the usual explanation of αὐτόκτιτος. Hesychius, αὐτοκτίτους δόμους οὐ κατεσκευασμένους ἀλλ' ἐκ ταῦτομάτου γεγενημένους. It is also possible that αὐτο . . .

may refer to the nom. of the sentence = 'made by thyself,' cp. *αὐτουργός*.

l. 18. *τὴν σιδηρομήτορα . . . αἶαν*, i. e. to Scythia Cp. S. c. T. 729 *ξένος δὲ κλήρους ἐπινωμῆ Χάλυβος Σκυθῶν ἄποικος*, of allotment by the sword, and ib. 817 *Σκύθη σιδήρω*.

l. 19. *θεωρήσων*, 'to look at,' as at a spectacle or show. This meaning runs through the words *θεωρία*, *θεωρός*, *θεωρέω*, *θέαμα*, *θεάομαι*, and distinguishes them from other verbs meaning 'to see,' e. g. *ὄράω*. In a similar way *ἀκροάομαι* is distinguished from *ἀκούω*.

l. 21. *τόνδε*, κ. τ. λ. These words are grammatically in apposition to *θέαμα*. *τόνδε*, 'here is,' as if pointing to himself.

l. 22. Cp. P. V. 219 *ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθῆς* | *κευθμῶν καλύπτει τὸν παλαιγενῆ Κρόνον* | *αὐτοῖσι συμμάχοισι*. Prometheus deserted the cause of the Titans for that of Zeus. *ὄδ' ἀνὴρ* is often used for *ἐγώ*. Soph. Tr. 1018 *ὦ παῖ τοῦδ' ἀνδρός*, ib. 1200 *εἴπερ εἶ* | *τοῦδ' ἀνδρός, ἔρξον* *εἶ δὲ μὴ, μὲν ὦ σ' ἐγώ*. *ὄδε* without a substantive is rare in this sense.

l. 24. *παραinéσαι γε*, 'to give my advice,' whether you will take it or not. This force is given by the addition of *γε*.

l. 26. *γίγνωσκε σαυτόν*, 'learn to know yourself.' The present has an inceptive force. Contrast with *γνώθι σεαυτόν*, 'know thyself.' *μεθάρμοσαι*, 'make a change and adopt.' *μετά*, in composition, signifies change, cp. *μεταγιγνώσκειν*. Notice the aorist in this verb as opposed to the present preceding. Prometheus is to make the change at once and by a single act.

l. 27. *τύρανος* must not be translated 'tyrant,' but 'ruler,' which is the older sense of the word. Cp. Soph. El. 664 *πρέπει γὰρ ὡς τύρανος εἰσορᾶν*.

l. 28. *τεθηγμένους λόγους*, 'sharpened (i. e. biting) words,' Cp. Soph. Aj. 584 *οὐ γάρ μ' ἀρέσκει γλώσσά σου τεθηγμένη*.

l. 29. *ρίψεις*, cp. Eur. Alc. 683 *νεανίας λόγους ρίπτων ἐς ἡμᾶς. μακρὰν*, though adverbial, is to be explained as agreeing with *ὀδόν*, 'understood.'

l. 30. *ὥστε, κ.τ.λ.* 'so that the press of troubles now upon you will seem mere child's play,' i.e. as compared with what you will then suffer. *ὥστε . . . δοκεῖν* expresses the consequence of *κλύοι*. The tense is strictly present, but English idiom requires the future when the subject before the infinitive is expressed. *ὥστε δοκεῖν*, 'so as to seem,' *ὥστε ἐμὲ δοκεῖν*, 'so that I shall seem.'

l. 32. *ὀργάς*, 'tempers.' The pl. as in *φόβοι* 'fears,' etc. is expressive of a state of mind.

l. 33. *ἀπαλλαγάς*, pl. 'means of riddance.' The pl. implies that there is more than one method.

l. 34. *ἀρχαῖ*, 'old-fashioned,' foolish. So *παλαιότης* Eur. Hel. 1056; and in Lat. *antiquus* is similarly used. Observe the idiom *φαίνομαι λέγειν*, 'I seem to say.'

l. 35. *μέντοι*, 'though I may seem foolish, the fact remains that such are the penalties,' etc. *τοιαῦτα* refers back to *τῶνδε πημάτων* in l. 33.

l. 38. *πρὸς τοῖς παρούσι δ'*, sc. *κακοῖς*.

l. 40. *πρὸς κέντρα κῶλον ἐκτενεῖς*, 'To kick against the pricks,' is a proverbial expression, for augmenting one's own misery in a useless manner. The metaphor is borrowed from oxen kicking at the goad of the driver.

l. 41. It is usual to take *μόναρχος* as the nom. to *κρατεῖ*. 'The monarch rules harshly and subject to no scrutiny;' but this destroys the contrast between *μόναρχος* and *ὑπεύθυνος*, so that perhaps we ought to take Zeus as the nom. to *κρατεῖ*, 'seeing that Zeus rules as a harsh monarch,' etc. *ὑπεύθυνος* is a term from the language of Athenian constitutional history. The public officers were *ὑπεύθυνοι* or subject to scrutiny after their year of office, and indeed

forbidden to leave the country till the examination was satisfactorily passed.

l. 45. ἦ οὐκ, Synzesis. When ἦ comes before οὐ or οὐκ the two form one syllable; this is invariably the case in the Attic poets. So μὴ εἰδέναι, μὴ οὐ and with union of the syllable μῆνδικον=μὴ ἔνδικον, μῆγώ=μὴ ἐγώ (Dind. Ar. Av. 109).

l. 46. ματαίᾳ, 'rash,' 'vain.'

l. 48. ἐμοί is to be taken with μετασχών, notwithstanding the intervening word. The leading thought is that Oceanus was his companion in all that he did; the nature of the attempt is subordinate. Cp. Soph. Ant. 537 καὶ συμμείσχω καὶ φέρω τῆς αἰτίας where the gen. must be taken with συμμείσχω.

l. 50. νιν, 'him,' i. e. Zeus.

l. 51. 'Beware lest you be yourself harmed in some way by the attempt.' ὁδῶ, is at once the journey and the attempt (εἶμι καὶ πειράσομαι l. 42). The two notions naturally meet in the word. Soph. El. 1294 ὅπου φανέντες . . . γελῶντας ἐχθροὺς παύσομεν τῇ νῦν ὁδῶ.

l. 53. I. e. had Prometheus followed the advice he is now giving to Oceanus he would not be suffering.

l. 55. αὐχῶ, 'I flatter myself.' Cp. Eur. Bacch. 310 μὴ τὸ κράτος αὐχέει δύναμιν ἀνθρώποις ἔχειν.

l. 57. τὰ μὲν, 'partly,' the τὰ δέ which should follow is changed into ἀτάρ.

l. 58. The gen. probably goes with ἐλλείπεις, and οὐδέν is adverbial.

l. 60. οὐδέν ὠφελῶν. These words must be taken separately as explaining μάτην, and the dative ἐμοί is a dat. of reference with πονήσεις. ὠφελῶν can take a dative (e. g. Soph. Ant. 560 ὥστε τοῖς θανούσιν ὠφελεῖν) but the construction is very rare and not absolutely required here.

l. 61. καί with πονεῖν, 'if labour you will.'

l. 63. ὡς πλείστοισι, cp. Lat. *quam plurimi*. The dat. goes with τυχεῖν.

l. 64. κασιγνήτου i. e. like Prometheus, a son of Uranus and Gaia.

l. 65. πρὸς ἐσπέρους τόπους, 'toward a western region.' The plural is common with words signifying place. e. g. Soph. O. C. 64 ἡ γὰρ τινες ναίουσι τούσδε τοὺς τόπους. Ibid. Tr. 144 τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται | χώρουσιν αὐτοῦ, etc. It is, of course, less definite than the sing.

l. 68. Typho was an inhabitant of Cilician caves, though the scene of his punishment was Sicily. γηγενῆ, 'born of Gaia.' So P. V. 677 Argus is βουκόλος γηγενῆς. The word γίγας is also derived from γῆ.

l. 69. ἰδὼν ᾤκτειρα, the participle and verb are contemporaneous, 'I shuddered' at the sight of.' Soph. El. 1325 ἡσθεῖη λαβῶν. δάϊον, 'horrible,' δάϊος in Homer means 'hostile,' in the Tragg. 'miserable,' or 'wretched.' It is one of the Doric forms adopted by the Tragg. cp. l. 80. παράρορος.

l. 70. πρὸς βίαν, 'mightily,' so πρὸς ὀργήν, 'angrily,' πρὸς εὐσέβειαν, 'piously,' etc.

l. 71. 'Who rose up against all the gods.' ἀνέστη is a correction for ἀντέστη which is impossible, because introducing an anapaest. For the dat. with a word implying hostility, cp. Soph. O. T. 165 ὀρτυμένας πόλει, and ἦλθεν αὐτῷ just below.

l. 73. σέλας is acc. The nom. to ἡστραπτε is Typho, with which ἐκπέρσων in the next line agrees.

l. 76. κεραυνός is in apposition to βέλος, which it explains. καταιβάτης is an epithet of Zeus, as the Thunderer.

l. 77. 'Which struck him out of his high-vaunting boasts.' We should have said 'which struck his boasts out of him,' etc. But such inversions are not uncommon e. g. Soph. El. 1040 ᾗ σὺ πρόσκεισαι κακῶ.

l. 78. 'For being smitten to the very heart, he was reduced to ashes, and had his might thundered out of him.' φρένας is used in a physical sense = 'the midriff.' So P. V. 881 κραδία φρένα λακτίζει. σθένος acc. of reference, 'as to his might.' Soph. O. C. 1194 ἐξεπάδονται φύσιν.

l. 82. ἰπούμενος, 'trapped down;' the word is derived from ἴπος a kind of mousetrap.

l. 83. κορυφαῖς δ' ἐν ἄκραις, i. e. on the top of Aetna.

l. 84. ἔνθεν, κ. τ. λ. This prophecy refers to the eruption of Aetna, which took place in Ol. 75. 2 (= B.C. 474). Cp. Thuc. 3. 116. It is obvious that the play must have been written after this date, but how long after we have no means of determining.

l. 88. 'With hot arrows of unapproachable fire-breathing spray.' So we have δύσομβρα βέλη = 'rain,' Soph. Ant. 358. For Typho, 'The rebel o'erthrown, | Through whose heart Etna drives her roots of stone | To imbed them in the sea,' cp. M. Arnold, *Empedocles on Etna*, Act 2.

l. 91. ὅπως ἐπίστασαι, 'as you know how to do.'

l. 93. λωφήση, here intrans. and so P. V. 654 ὡς ἂν τὸ Δίον ὄμμα λωφήση πόθου. But the word is also used transitively, P. V. 27 ὁ λωφήσων.

l. 95. ὀργῆς νοσοῦσης, 'of violent rage.' There is some doubt about the text here. The authority is in favour of νοσοῦσης, but it is doubtful whether ὀργή in the sing. can mean anything but 'rage,' with which νοσοῦσης can scarcely be joined; others ζεοῦσης. In more than one ancient writer we find a line quoted, ψυχῆς νοσοῦσης εἰσὶν ἰατροὶ λόγοι, but this may have come from some other poet. The sentiment is one likely to be repeated in slightly different forms.

l. 96. The line takes up the preceding one, 'Yes, if,' etc.

l. 97. σφιδῶντα. This reading has the support of the best MSS. Another reading is σφριγῶντα, 'swelling with youth and spirit;' so Eur. Suppl. 478 σφριγῶντα μῦθον.

l. 100. The accusatives are due to ὄρῶ, which must be supplied from ὄρᾱs in the preceding line. περισσόν, 'superfluous,' as περισσά δρᾶν, 'to act beyond one's sphere.'

l. 101. νόσω, i.e. εὐηθία.

l. 102. 'It is very gainful for one who has wisdom to seem not to have it;' i.e. we gain when one who has wisdom casts it away, as it were, in eagerness to help us.

l. 105. μὴ γάρ, κ.τ.λ. Supply a word like 'I fear that,' or 'beware that,' cp. P. V. 390. θρήνος οὐμὸs, 'lamenting for me;' so Soph. O. T. 518 εἴ τι μὴ τῶ 'μφ πόθῳ κατέφθιτο.

l. 106. Here also the construction depends on the preceding line. '(Bring me into enmity) with him who is newly seated,' etc. The dative depends on εἰς ἐχθρὰν for βάλῃ, cp. P. V. 120 τὸν πᾶσι θεοῖs | δι' ἀπεχθείας ἐλθόνθ'.

l. 109. Asyndeton, or the omission of a connecting particle, is frequent in commands, questions, animated appeals, enumerations, etc., Soph. El. 986, ἡ πείσθητι, συμπόνει πάτρι, | σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ, ib. 1380 αἰτῶ, προπίτνω, λίσσομαι, P. V. 502, 3 χαλκὸν, σίδηρον, ἄργυρον, χρυσόν τε τίς | φήσειεν ἂν πάροιθεν ἐξευρεῖν ἐμοῦ;

l. 110. For ἐθῶξας, cp. 2. 98.

l. 111. λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖs. Cp. Virgil 'radit iter liquidum pennis.'

2.

1. 1. σέ τὸν σοφιστήν, κ.τ.λ. The pronoun goes with λέγω, cp. Soph. El. 1445 σέ τοι, σέ κρίνω . . . ὡς μάλιστα σοι μέλειν οἶμαι, and with omission of λέγω (?), Ant. 441 σέ δῆ, σέ τὴν νεύουσαν ἐς πέδον κára, | φῆς κ.τ.λ. πικρῶς ὑπέρικρον, the repetition of a simple word in a compound is not uncommon in Aeschylus, cp. Ag. 215 ὄργᾶ περιόργως. The repetition of the article gives force to the epithets applied to Prometheus.

1. 2. ἐφημέροις, 'to mortals of a day.' The article is omitted, the word being treated as a substantive. So P. V. 83 θεῶν γέρα | συλῶν ἐφημέροισι προστίθει, ib. 253 φλογωπὸν πῦρ ἔχουσ' ἐφήμεροι. Soph. Ant. 790 has ἀμερίων (= ἡμ.) ἐπ' ἀνθρώπων.

1. 4. γάμους. The plural of this word is common. It may be used with reference to the various ceremonies. So ταφαί of burial, Soph. Aj. 1090 μὴ τόνδε θλίπτων αὐτὸς εἰς ταφὰς πεσῆς, etc. κομπεῖς, 'boast of,' i. e. speak of with such confidence. Soph. Aj. 770 τοσόνδ' ἐκόμπει μῦθον.

1. 5. ἐκπίπτει κράτους. The present is used where we should use the future to express the absolute certainty that the event will come. This is common in predictions, cp. Ag. 126 χρόνῳ ποτ' ἀγρεῖ Πριάμον πόλις ἄδε κελευθός, P. V. 513 ὦδε δεσμὰ φυγγάνω. κράτους. The gen. depends on the prep. εκ- in composition; cp. P. V. 912 ἐκπίπτων δηναίων θρόνων.

1. 6. μηδὲν is adverbial, 'in no way,' 'not at all.' Ant. 494 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένω. μέντοι meets the supposition that Prometheus *would* speak αἰνικτηρίως.

1. 7. αὐθ' ἕκαστ' ἐκφραζε, 'Tell each thing as it really is,' lit. 'each thing itself.' In Eur. Hec. 1227 the sense of the words is different, τὰ χρήστα δ' αὐθ' ἕκαστ' ἔχει φίλους, 'prosperity of itself has friends in each case.'

l. 8. *προσβάλης*, 'put on me,' as a burden or wearisome service.

l. 9. 'Zeus is not at all softened by such conduct as yours;' or *τοῖς τοιοῦτοις* may be masc. 'Zeus is not gentle towards such as you,' *μαλθακίζεται* being=*μαλθακός ἐστί*.

l. 11. *ὑπηρέτου*. The gen. in apposition to *σοῦ*, which must be supplied after *ὁ μῦθος*.

l. 12. 'Young rulers, ye are young in power, and think, forsooth, that the towers ye dwell in are beyond the reach of sorrow.' *νεοὶ ἀπενεθῆ* are predicates. For *νέον κρατεῖτε*, cp. P. V. 35 *ἅπας δὲ τραχὺς, ὅστις ἂν νέον κρατῆ*. For the repetition, cp. Pers. 782 *ὦν νέος νέα φρονεῖ*.

l. 14. *δισσοῦς*, i. e. Uranus and Cronos.

l. 16. *αἰσχιστα καὶ τάχιστα*, supply *ἐκπίπτοντα*. *μή=νυμ*.

l. 17. *τοὺς νέους θεοῦς*. The article has a sarcastic force; 'your young gods.'

l. 18. *πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω*, 'I fail of much, nay (καί) I fail of the whole,' i. e. 'I am far, nay, utterly removed from any fear of them.' Cp. infra l. 63 *τοῦ παντὸς δέω*. *πολλοῦ δεῖ* = 'far from it,' *ὀλίγου δεῖ*, 'all but,' are common phrases.

l. 19. *ἔγκονε*, 'hasten back.' The acc. *κελευθόν* is cognate.

l. 20. *ὦν ἀνιστορεῖς=ἐκείνων ἃ ἀνιστορεῖς*, by the usual attraction.

l. 22. *καθώρμισας*, 'brought yourself to anchor in.' Such metaphors are common in Greek. Cp. Bacch. 931, of a lock of hair, *βακχιάζων ἐξ ἔδρας μεθώρμισα*, Tro. 103 *πρῶραν βίωτον*, 570 *εἰρεσίᾳ μάστων*, etc. So a plan is spoken of as a boat, Soph. Ant. 159 *μητῶν ἐρέσσων*, and a city as a ship, Ant. 163 *πολλῶ σάλῳ σείσαντες ὄρθωσαν πάλω*, etc. The sea, and the race-course, were the most fruitful sources of Greek metaphors.

l. 24. **σαφῶς ἐπίστασ'**. These words are merely parenthetical, and do not interfere with the construction of the sentence. **ἀλλάξαιμ'** = 'give in exchange,' hence **ἀλλάσσω** obtains the sense of 'losing:' Ant. 945 **οὐράνιον φῶς ἀλλάξαι ἐν χαλκοδέτοις αἰλαῖς**. But **ἀλλάσσω** is also = to 'take in exchange,' and hence Eur. Bacch. 53 **εἶδος θνητὸν ἀλλάξας ἔχω**, 'I have assumed,' etc.

l. 28. 'You seem to revel in your present trouble.' **πράγμασι** as in **πράγματα παρέχω** ('I annoy'), and the like expressions. Cp. Aesch. Suppl. 469 **καὶ πολλαχῆ γε δυσπάλαιστα πράγματα**, | **κακῶν δὲ πλῆθος, ποταμὸς ὡς ἐπέρχεται**.

l. 30. **καὶ σὲ δ' ἐν τούτοις λέγω**, 'and you too I count among them.' **καὶ—δέ**, with a word between = 'and—too.' 'δέ' is conjunctive, and **καὶ** belongs to the intervening word or words, **καὶ σὺ δ' αὐθάδης ἔφυς**, *but* then also . . , Eur. El. 1117, L. and S. **λέγω**, 'I count.'

l. 31. 'Why! do you blame me at all owing to your calamities?' **ἦ** is merely = a mark of interrogation. **καὶ μὲ**, 'me as well as Zeus.' **συμφοραῖς**, the dat. of the occasion and cause, Eur. Bacch. 1120 **μηδὲ ταῖς ἐμαῖς** | **ἀμαρτίασι παιῖδα σὸν κατακτάνης**. Another reading is **ξυμφορᾶς**, gen. sing. depending on **ἐπαιτιᾶ**.

l. 33. **παθόντες εὖ**, 'having received kindness at my hands.' Cp. P. V. 439 **καίτοι θεοῖσι τοῖς νέοις τούτοις γέρα** | **τίς ἄλλος ἢ γὰρ παντελῶς διώρισεν**;

l. 34. **μεμνηνός**, acc. after a *verbum sentiendi*. Cp. S. c. T. 837 **νεκροὺς κλύουσα δυσμόρως θανόντας**, Soph. Aj. 626 **νιν ὅταν νοσοῦντα** | **φρενομόρως ἀκούση**. **νόσον** is cogn. acc. with **μεμνηνός**. In the tragic poets **νόσος** is used of any disease, or even distress, of body or mind. So in P. V. 249, the foreknowledge of death is called **νόσος**. Cp. also 384, 473, 596, 632. In 924 **θαλασσίαν τε γῆς τιβάκτειραν νόσον** | **τρίαναν** is a periphrasis for the trident of Poseidon.

l. 36. εἰ πρᾶσσοις καλῶς, 'if you were in prosperity.' The thought of prosperity awakens a pang in the breast Prometheus, hence ὤμοι in the next line.

l. 38. ὁ γηράσκων χρόνος, 'the time of life, as it grows toward old age.' χρόνος without the article is time generally; χρόνος with the article is time in some special reference, 'an appointed time,' 'time of life,' etc.; but this distinction cannot always be maintained. Cp. Eum. 286 χρόνος καθαιρεῖ πάντα γηράσκων ὁμοῦ, Soph. O. C. 551 συγχέει πάνθ' ὁ παγκρατῆς χρόνος, Aj. 714 πάνθ' ὁ μέγας χρόνος μαραίνει.

l. 39. Cp. Soph. O. C. 930 καί σ' ὁ πληθύων χρόνος | γέρονθ' ὁμοῦ τίθησι καὶ τοῦ νοῦ κενόν. σωφρονεῖν = 'to exercise sound sense;' σωφροσύνη was the cardinal virtue in the eyes of the Greeks of Aeschylus' time, as ὕβρις was the capital vice, cp. Introduction, p. 169.

l. 40. Supply εἰ ἐσωφρόνουν. 'If I were sensible, I should not be holding speech with you, a mere servant.' The order of the words is disturbed, in order to bring σέ and ὑπηρέτην into prominent contrast.

l. 42. 'And truly as a debtor should I pay him service.' καὶ μὴν have an ironical force here; the words should introduce a fresh reason for granting the request of Zeus, but they introduce a reason for *not* doing so.

l. 43. ἐκερτόμησας though in the aorist tense refers to what has just been said, cp. Soph. El. 668 ἐδεξάμην τὸ ῥηθέν. The tense implies that the words of the previous speaker are taken up in their full extent. δῆθεν is not ironical, = 'in very truth.' παιδ', 'a mere child.'

l. 48. πρὶν ἂν χαλασθῆ. πρὶν ἂν, with the subjunctive aorist, can only be used when a negative precedes. P. V. 165 οὐδὲ λήξει πρὶν ἂν ἡ κορέση κέαρ. The ἂν can be omitted. In oratio obliqua the subjunctive mood becomes optative. The usual construction of πρὶν after

sentences not negative is with the infinitive. *χαλασθή*, the sing. with a plural neuter is a construction which, tolerably frequent in Homer, becomes regular in Attic; the names of living creatures are an exception (Porson *Add. ad Eur. Hec.* 1141, Hermann *Soph. El.* 430, *Eur. Hec.* 1128).

l. 51. *κυκάτω*, sc. Zeus.

l. 53. Cp. supra l. 5.

l. 54. *ὄρα νυν*, 'consider then.' *νυν* = 'then,' is long or short in the Tragg. as metre requires, *Soph. El.* 324 *μή νῦν* (= *νῦν*) *ἔτ' εἴπης μηδέν*: in the Comic poets it is always long (with one exception, *Cratin. Od.* 15). The accentuation of *νῦν* is a matter of dispute; some use the circumflex and make the word identical with *νῦν*, others regard *νῦν* and *νῦν* as enclitics. *Soph. Ant.* 705 *μή νυν ἔν ἦθος*, κ.τ.λ., *Phil.* 1240 *εὐ νῦν ἐπίστω*.

l. 56. *τόλμησον*, 'bring yourself to,' 'prevail on yourself to.' Cp. *S. c. T.* 1058 *πῶς τολμήσω μήτε σε κλαίειν*, κ.τ.λ. *ὦ μάταιε*: the words have reference to the *vain* resistance of Prometheus. Cp. *Soph. Ant.* 1339 *ἄγοιτ' ἄν μάταιον ἄνδρ' ἐκποδῶν* (= a man whose purpose has been in vain).

l. 58. *κύμ' ὄπως*. The simile must refer to the persistence of Hermes, who repeats his request again and again, like a wave lapping on a rock, and to as little purpose. *παρηγορῶν*, 'striving to win me over.' The present tense has an inchoative force.

l. 59. *εἰσελθέτω σε μήποθ'*, 'let it never come into your head.' Cp. *Eur. Or.* 1324 *με φόβος τις εἰσελήλυθε*, *Med.* 931 *εἰσηλθέ μ' οἶκτος*.

l. 61. *τὸν μέγα στυγούμενον*, 'him whom I bitterly hate.' *μέγα* is adverbial, cp. *P. V.* 647 *ὦ μέγ' εὐδαιμον κόρη*.

l. 63. *τοῦ παντός δέω*, cp. supra l. 18.

l. 64. *πολλά καὶ μάτην εἶρεῖν*, 'to say many things and

in vain.' Καὶ is due to the Greek idiom, cp. πολλὰ καὶ ἄλλα, πολλὰ καὶ μέγαρα, etc.

l. 65. κέαρ is acc. of respect, 'as to your heart,' 'in heart.'

l. 66. δέ has a strong adversative force here = ἄλλά.

l. 68. 'Well! thou art over confident in thy powerless device.' σοφίσματι = the keeping of the secret which Zeus is anxious to learn.

l. 69. τῷ φρονούντι μὴ καλῶς. The dat. must be connected with σθένει, 'in the case of.' τῷ φρον. μὴ καλ. = εἴ τις μὴ φρονεῖ καλῶς.

l. 72. κακῶν τρικυμία, 'triple wave of misery.' The metaphor rests on the belief that waves come on in triplets (in which the third wave is the largest), cp. *decumanus fluctus* in Latin.

l. 73. ἔπεισ' ἄφυκτος, 'will come on, admitting no escape.' The two words must not be separated. μὲν answered by δέ, l. 76.

l. 76. πετραία δ' ἄγκ. σε βαστάσει, 'an arm of rock shall embrace thee.' Prometheus is to be confined in fetters of rock.

l. 78. ἄψορρον is an adverb, Soph. El. .1430 ὦ παῖδες, οὐκ ἄψορρον; τοι adds emphasis and certainty to the declaration which is coming.

l. 79. δαφεινός, it is doubtful whether this word means 'bloody,' of the eagle tearing the flesh of Prometheus, or 'tawny,' of the colour of the eagle. The first sense is most apposite here. λάβρωσ, κ.τ.λ., 'shall fiercely tear out a great strip of your body.'

l. 81. There is a sort of grim humour in this line, 'Coming all day long unbidden to the feast.'

l. 82. κελαινόβρωτον must be taken in a proleptic sense, i. e. it expresses the result of the action of the verb. 'Shall banquet on thy heart till it be black with his eating.'

i. e. black with gashes and scars. This use of adjectives is common, cp. especially Soph. O. C. 1200 τῶν σῶν ἀδέρκτων ὀμμάτων τητῶμενος.

l. 84. πρὶν ἄν, cp. supra l. 48.

l. 86. ἀμφὶ Ταρτάρου βάθη. Tartarus is here used in the early narrower sense—the abyss in which Cronos and the Titans were imprisoned. Cp. P. V. 219 ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθῆς | κευθμῶν καλύπτει τὸν παλαιγενῆ Κρόνον | αὐτοῖσι συμμαχοῖσι. The order of words is μολεῖν ἀμφὶ κνεφαῖα Ταρτάρου βάθη.

l. 87. πρὸς ταῦτα, ‘with a view to these things,’ rather than ‘therefore,’ cp. l. 57 πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.

l. 88. λίαν εἰρημένος, ‘spoken in earnest.’ λίαν has the long or short, cp. P. V. 123 διὰ τὴν λίαν φιλότητα βροτῶν, Eur. Tro. 68 μισεῖς τε λίαν.

ll. 89, 90. στόμα | τὸ Δίον. Cp. P. V. 654 ὡς ἂν τὸ Δίον ὄμμα λαφύσῃ πόθου.

l. 91. πάπταινε, ‘peer about,’ and so ‘be careful.’ Cp. Aesch. 1. 51 πάπταινε δ’ αὐτὸς μὴ τι πημανθῆς ὀδῶ. αὐθαδῖαν | εὐβουλίας, notice (1) the collocation of these two emphatic words, (2) the absence of the article which is used in 94, 5. Here the language is quite general, but the mere repetition of words which have been already used, limits them to a certain degree, hence the article. Αὐθαδία and εὐβουλία are almost synonymous with ὕβρις and σωφροσύνη.

ll. 95, 6. τὴν σοφὴν . . . σοφῶ, the use of the adjectives implies a compliment to Prometheus. He will be acting like himself in listening to Hermes. ἐξαμαρτάνειν may mean ‘to persist in error.’ Cp. Soph. Ant. 1026 foll. κείνος οὐκ ἔτ’ ἔστ’ ἀνήρ | ἄβουλος οὐδ’ ἄνολβος, ὅστις ἐς κακὸν | πεσῶν ἀκείται μηδ’ ἀκίνητος πέλει.

l. 97 to the end, Anapaestic Dimeters.

l. 97. *τοι* adds emphasis to *εἰδοῦσι*. So Soph. O. T. 746 *ὀκνῶ τοι πρὸς σ' ἀποσκοπούσα*.

l. 98. *ἔθῶξεν*, 'urged.' Strictly the word is used of a hunter urging on his dogs with cries:—*ἀγγελίας* is cogn. acc. after it. Soph. Aj. 335 *οἶαν τήνδε θωύσσει βοήν*.

l. 99. *οὐδὲν ἀεικές*. These words answer the hint given in *σοφῶ γὰρ αἰσχρὸν ἔξαμαρτάνειν* l. 96.

l. 104. *αὐταῖς ῥίζαις*, 'roots and all,' lit. 'with the accompaniment of the very roots;' a common construction.

ll. 105 foll. 'And let him with angry surge, confound the sea wave, and the paths of the stars in heaven.' The nom. to *συγχώσειεν* is Zeus, the principal person in the thought. *τραχεῖ ῥοθίῳ* is a dat. of manner with *συγχώσειεν*.

l. 108. *ἄρδην* may mean 'raised aloft,' (*πετραία δ' ἀγκάλη σε βαστάσει*) but it seems preferable to take it = 'utterly.'

l. 109. *ἀνάγκης στερραῖς δίναις*, 'by iron eddies of compulsion,' i. e. by a 'whirlwind of irresistible force.'

ll. 111, 2. 'Such purposes and words, however, one may hear from madmen,' or better 'Such are the purposes and words of madmen, for us to hear them.' Thus *ἀκούσαι* is an exegetical infinitive, and *τῶν φρενοπλήκτων* forms the predicate.

l. 113. 'For in what respect does this man's fortune come short of frenzy.' The *μή* is not required; it repeats the negative notion implied in the question (cp. Soph. Ant. 443 *καί φημι δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μή*). *παραπαίειν* is literally 'to make a false stroke;' by a similar figure *παρακοπή* (from *παρακόπτω*) is used of madmen. For *τύχη* = 'a condition in life,' cp. Eur. Hel. 345 *τὰν χθόνιον τύχαν* = 'death.'

l. 114. *τί χαλᾶ μανιῶν*; 'In what respect has it (*ἡ τοῦδε τύχη*) respite from madness?' Cp. P. V. 256 *αἰκίζεται τε κοῦδαμῆ χαλᾶ κακῶν*.

l. 115. *ἀλλ' οὖν ὑμεῖς γ'*, 'but do you then.' The *οὖν* =

‘if such is his determination,’ and γ’ enforces the contrast between Prometheus and the Chorus. In this play the chorus is composed of Nereids who have come from their home in Ocean to sympathize with Prometheus, and listen to his sorrows.

l. 117. *μετά ποι χωρεῖτε*, ‘remove to some different place.’ *μετά* in composition implies change, e.g. *μετέγνω*, ‘changed his mind,’ etc. Here the word is separated from *χωρεῖτε* by *tnesis*. Cp. Eur. Hel. 106 *καὶ ξύν γε πέρσας αὐτὸς ἀνταπωλόμην*.

l. 120. foll. ‘Say something else, and urge me (to do something) to which you will persuade me.’ *καὶ πείσεις*, ‘persuade as well as urge.’ With *παραμυθοῦ* an infinitive must be supplied such as *ποιεῖν*.

l. 122. *τλητόν* is predicate, ‘unendurable is this word which you have drawn into your speech.’ *παρέσυρας* = ‘have dragged in,’ and so ‘have spoken unseasonably.’ This was not ‘the time for such a word’ as desertion.

l. 123. *κακότητ’ ἀσκεῖν*, ‘to practise baseness.’ The expression is metaphorical, being borrowed from the practising of athletes, i. e. from such a phrase as *πένταθλον ἀσκεῖν* comes *κακότητ’ ἀσκεῖν*, *εὐσεβίαν ἀσκεῖν*, etc.

l. 126. For *νόσος* cp. supra l. 34.

l. 127. *ἀπέπτυσσα* = ‘I reject.’ In verbs expressive of strong emotion, the aorist is often found in Greek where we should use the present. So *ἀπέπτυσσα* is constantly found, e.g. Eur. Hec. 1276; Hipp. 614; Iph. Taur. 1161; Tr. 662; Hel. 670, etc. So less frequently *ἤνεσσα* for *αἰνώ*. Cp. also Soph. Aj. 693 *ἔφριξ’ ἔρωτι, περιχαρῆς δ’ ἀνεπτάμαν*. The reason seems to be that the Greek present has something of an inceptive or durative nature (= ‘am beginning to do,’ ‘am doing,’) which is avoided by the use of the aorist.

l. 129. *πρὸς αἴτης θηραθείσαι*. Cp. infra l. 135, *Ατε* is (1)

the spirit of infatuation which leads men to commit error, (2) misfortune. The first is the older and Homeric sense. Aeschylus constantly uses the word; thus we find *ἀτης πέλαγος*, Suppl. 470, *ἄ. στάχυν* Pers. 821, *ἄ. ἄρουρα* S. c. T. 601, *ἄ. κύμασι* Prom. V. 886, *ἄ. θύελλαι* Ag. 819, etc.

l. 131. Ζεύς is answered by *αὐταὶ δ'*, κ.τ.λ. 133. *ἀπρόοπτον* by *εἰδνῖαι γάρ*, κ.τ.λ. l. 134.

l. 132. *μὴ δῆτ'*, sc. *εἶπητε*. *αὐταὶ δ'*, sc. *εἰσβάλλετε*.

l. 137. *καὶ μῆν*, 'and verily,' introducing a new feature into the action.

l. 138. *σεσάλευται* the perfect of a completed act 'has been rocked,' i.e. 'totters all over.' Cp. l. 146 *ξυντεάρακται δ' αἰθῆρ πόντη*, 'sea and sky are a mingled mass.'

l. 139, foll. 'And hard by (*παρα-*) the bellowing roar of thunder is moaning; bright wreaths of lightning are flashing out; and whirlwinds are rolling up dust.' *ζάπυροι* = *διάπυροι*, as in Aeolic *ζά*=*διά*.

l. 145. *στάσιν ἀντίπνουν ἀποδεικνύμενα*, 'showing forth the conflict of their opposing blasts.' *ἀποδ.* in the middle is 'to give a sample of something which is one's own.'

l. 146. *ῥιπή*, 'swing' or 'rush,' from *ρίπτω*, here means no more than 'storm.'

l. 148. *ὦ μητρὸς ἐμῆς σέβας*='O earth;' for the mother of Prometheus was *Θέμις καὶ Γαῖα*, *πολλῶν ὀνομάτων μορφή μία* cp. P. V. 210. With this final address to the elements Prometheus ends as he had begun. Cp. P. V. 88 foll. *ὦ δῖος αἰθῆρ, καὶ ταχύπτεροι πνοαὶ, | ποταμῶν τε πηγαὶ, ποντίων τε κυμάτων | ἀνήριθμον γέλασμα, παμμῆτόρ τε γῆ, | καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ | ἴδεσθέ μ', οἷα πρὸς θεῶν πάσχω θεός.*

3.

l. 1. *ὃ τοι κατόπτῃς*. For *τοι* cp. Aesch. 2. 78. Here it introduces a fresh personage on the stage. The Chorus which consists of Theban maidens is divided into two halves, each of which speaks three lines. *στρατοῦ* is perhaps better taken with *πυθῶ*, 'news concerning the army,' cp. Soph. Ant. 11 *μῦθος φίλων*, though *κατόπτῃς στρατοῦ* is of course permissible.

l. 3. 'With haste plying (*λίξ.* pursuing) the speeding joints of his feet.' *χνόαι* are strictly the boxes of the axles in a wheel, and here the word is used metaphorically to express the joints on which the feet play, as on an axle. *διώκων* means no more than 'moving in haste.' Cp. Pers. 84 *Σύριον ἄρμα διώκων*, Eum. 381 *διώκουσ' ἄτρυτον πόδα*.

l. 4. After *ὅδε* supply *ἦκει*. *καὶ μὴν* is a common formula to signify the entrance of a fresh personage. Cp. Soph. Ant. 526, 7 *καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη | φιλάδελφα κάτω δάκρυ' εἰβομένη*, where, as here, the verb is omitted.

l. 5. *εἰς ἀρτίκολλον*, 'at the fit moment,' lit. 'at the right joint in the matter,' *ἀρτι*—*κολλάω*. *μαθεῖν* after *ὅδ' (ἦκει)* Cp. Soph. O. C. 12 *μανθάνειν γὰρ ἦκομεν*.

l. 6. *καὶ τοῦδ'*, 'his,' as well as those of the *κατόπτῃς*. *οὐκ ἀπαρτίζει*. These words can hardly be translated. They mean 'does not make fit or equal;' and how can this be applied to *πόδα*? There is no reason why haste should make a man's steps unequal. Hence Hermann reads *οὐ καταργίζει*, 'does not make slow.'

l. 7. *λέγοιμ' ἄν* = a modified future, 'I will tell.' *εἰδώσ εὔ*. This order is not uncommon. Cp. Ag. 908 *εἴπερ τις, εἰδώσ γ' εὐ τόδ' ἐξείπον τέλος*, Soph. Aj. 18 *καὶ νῦν ἐπέγνωσ εὔ*, O. T. 303 *μαθόντες εὔ*, etc. *τὰ τῶν ἐναντίων*, 'all that concerns the enemy.'

l. 10. *πόρον δ'*, *δέ* has here a strongly adversative sense = *ἀλλά*: so *οὐδ'* = *ἀλλ' οὐ* in Soph. El. 132 *οὐδ' ἐθέλω προλιπεῖν τάδε*.

l. 11. *σφάγια* are the sacrifices which would be offered at the beginning of any battle, or even of any enterprise. *καλά* = 'favourable.'

l. 12. *λελιμμένος*, 'eager for; ' only the perfect participle seems to occur in good writers.

l. 13. 'Cries aloud like a serpent, screaming at mid-day,' lit. 'with mid-day screams.' Some serpents were thought to be excited by the mid-day heats into an unusual degree of fierceness. Cp. Virg. Georg. 3. 425.

l. 14. *θείνει δ' ὀνειδεί*, 'lashes with reproach.' Cp. Soph. Aj. 724 *εἶτ' ὀνειδεῖσιν ἤρασσον*. *Οἰκλείδην* = Amphiaraus.

l. 15. *σαίνειν*, '(saying) that he desires to avert.' *σαίνειν* is infin. after *θείνει δ' ὀνειδεί*. The word is properly used of an animal wagging its tail; then it has the derived meaning = 'to fawn on' or 'pay court to.' Here 'to pay court to,' is = 'to attempt to soften or avert.' S. c. T. 704.

l. 17. *τῷ*. The article is here used, *more Homericō*, = a demonstrative pronoun. Cp. Ag. 7 *ἀντολὰς τε τῶν*, Eum. 2 *ἐκ δὲ τῆς Θέμιν*. In Attic prose this use is confined to the phrase *ὁ μὲν—ὁ δέ*.

l. 18. *κλάζουσι φόβον*, 'clash out fear.' *φόβον* is acc. cogn.

l. 20. *φλέγονθ' ὑπ' ἄστροις*, 'blazing with constellations.' *ὑπό* with dat. here is little more than a periphrasis for the dat.—as is often the case in later Greek. The prep. is perhaps due to the intransitive use of the verb *φλέγειν*.

l. 22. *πρέσβιστον ἄστρον*, 'most glorious among constellations.' In Pindar Ol. 1. 9 *ἄστρον* is used of the sun. *μηκέθ' ἀλίου σκόπει | ἄλλο θαλπνότερον . . ἄστρον ἐρήμας δι' αἰθέρος*. For *νυκτὸς ὀφθαλμός*, cp. Pindar Ol. 3. 35 *διχόμημις ὄλον χρυσάρματος | ἐσπέρας ὀφθαλμὸν ἀντέφλεξε Μῆνα*.

l. 23. *τοιαῦτ' ἄλῳν* refers to the *ὑπέρφρον σῆμα*. The device on the shield is regarded as a declaration in words.

l. 25. It is doubtful whether we ought to regard χαλινῶν as gen. after κατασθμαίνων, and μένει as dat. of manner—‘like a horse struggling against the bridle with might.’ Cp. Eum. 651 οὐδὲν ἀσθμαίνων μένει. (The word κατ. does not occur elsewhere, but analogy would be in favour of a gen. after it.) Or we may join χαλινῶν μένει, ‘like a horse struggling against his strong curb.’ Cp. Ag. 237 βία χαλινῶν τ’ ἀναύδῃ μένει.

l. 26. κλύων is a correction for μένων which has the authority of the best MSS.

l. 28. κλήθρων λυθέντων gen. absol.

l. 30. ‘It is not their devices which make wounds.’ τὰ σήματα, ‘the devices which men wear.’ The formation of such compounds as ἐλκοποιά is difficult of explanation. The first part of the word is ἔλκος and this appearing in the pure stem would be ἐλκεσ-ποια or ἐλκεσ-ι-ποια. But ο is so common in the first half of compounds (cp. οἰκοδόμος etc.) that it was used even in cases where according to the strict laws of derivation it had no place.

l. 32. νύκτα ταύτην. Grammatically these words have been attracted into the case of ἦν. Cp. Virg. Aen. 1. 573 ‘urbem quam statuo, vestra est,’ but they really form the nom. to γένοιτο and are taken up again in ἡ ἔννοια. ‘And as to this night which . . .’

l. 34. ἡ ἔννοια = ἡ ἐννοία the ‘device’ or ‘fancy.’ The old reading was ἡ ἔνοια = ἡ ἀνοία ‘the folly.’ The length of the final α is remarkable; the usual form of the word is ἐννοιά. τινί ‘for some one.’ This significant use of τις is not uncommon. Soph. Aj. 1138 τοῦτ’ εἰς ἀνίαν τοῦπος ἔρχεται τινι, Ant. 751 ἦδ’ οὖν θανείται καὶ θανοῦσ’ ὀλεῖ τινα.

ll. 35, foll. ‘For if, when dead, night were to fall upon his eyes, then surely for him who bears it, this proud device would be rightly and justly named, and to his own destruction will he utter this haughty prophecy.’

l. 41. τὸν Αἰσχύνῃς θρόνον | τιμῶντα, 'honouring the throne of Shame.' Cp. Ar. Nub. 995 αἰδοῦς ἀγαλμα. And so βάθρον Δίκης, θέμεθλα Δίκης.

l. 43. αἰσχροῦν γὰρ ἀργός, 'slow to evil.' For the gen. cp. Eur. Iph. Aul. 1000 ἀργός ὦν τῶν οἰκόθεν. It is perhaps due to the substantive concealed in ἀργός = ἀεργός.

l. 44. σπαρτῶν δ' ἀπ' ἀνδρῶν. The σπαρτοὶ ἄνδρες are the men sprung from the dragon's teeth sown by Cadmus at Thebes, the greater part of whom were slain, but the survivors were the ancestors of some of the noblest families at Thebes. These were also called Σπαρτοί, so that Σπ. sometimes = Θηβαῖοι. Cp. Eur. H. F. 4-7.

l. 45. κάρτα δ' ἔστ' ἐγγώριος, 'and truly is he of the soil.' Cp. S. c. T. 658 ἐπωνύμφω δὲ κάρτα, Πολυνείκη λέγω, ib. 922 κάρτα δ' εἶσ' ὄμαιμοι.

l. 46. For the metaphor, cp. Eur. Suppl. 330 ἄλλα βλήματ' ἐν κύβοις βαλεῖν (sc. Ἄρεος), Rhés. 183 ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος, etc.

l. 47. Δίκη δ' ὄμαιμων, 'Justice his kinswoman,' i. e. the right or obligation of consanguinity; i. e. Thebes was especially the mother of the Σπαρτοί, and therefore had a peculiar claim upon Melanippus. Schol. τὸ τῆς συγγενείας δίκαιον στέλλει αὐτὸν εἰς τὴν μάχην.

ll. 49, foll. 'May the gods then grant that my champion be successful, since he goes forth to fight for a righteous city; but I fear on behalf of my friends to behold the murderous doom of them perishing.' ἀμόν: ἀμός and ἄμός must be distinguished; ἀμός is Doric for ἀμέτερος, ἄμός is Attic for ἔμός. νυν takes up Δίκη δ' ὄμαιμων, etc. τρέμω δ', κ.τ.λ., the order is τρέμω δ' ὑπὲρ φίλων, ιδέσθαι αἱματηφόρους μόρους ὀλομένων.

l. 53. οὕτως, 'so as you pray.'

l. 55. γίγας ὄδ' ἄλλος, 'another earth-born (hero) this.'

γίγας=γηγενής, cp. P. V. 1. 68 note. The words are in apposition to Καπανεύς.

l. 56. ὁ κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ, lit. 'his boast is more than human in its thought.' φρ. κατ. ἄνθ. is to have such thoughts as become a man. Cp. Pers. 820 οὐχ ὑπέρφεν θνητὸν ὄντα χρὴ φρονεῖν.

l. 58. θέλοντός τε . . . καὶ μὴ θέλοντος, 'willing or not willing.' Cp. Soph. Ant. 328 εἰάν ληφθῆ τε καὶ μὴ, Eur. Suppl. 498 ὄμοσεν πόλιν | πέρσειν, θεοῦ θέλοντος ἦν τε. μὴ θέλη.

l. 60. Ἔριν, i.e. the thunderbolt. σχεθεῖν, though an aorist, has the force of a future. It is a question whether πέδοι or πέδω should be read. πέδω has the greater MSS. authority, and is certainly defensible. Cp. Soph. Tr. 789 χθονὶ | ῥίπτων ἑαυτόν.

l. 61. τὰς δ' ἀστραπάς. The article is derisive. 'Your lightnings,' etc., i.e. the lightnings of which men talk.

l. 62. προσήκασεν. The aorist is used, among a number of historic presents, to bring out a particular utterance.

l. 64. διὰ χερῶν ὀπλισμένη, 'held in his hands.' Cp. Eur. Bacch. 733 θύρσοις διὰ χερῶν ὀπλισμέναι.

l. 66. The construction is broken by the insertion of a second main sentence into the first. Instead of saying, 'Send some one to meet such a man,' or 'whom will you send to meet,' etc.; the sentence runs, 'For such a man send . . . who will meet him?' etc. For the dat. cp. S. c. T. 470 καὶ τῷδε φωτὶ πέμπε τὸν φερέγγυον | πόλεως ἀπείργειν τῆσδε δούλιον ζυγόν.

l. 68. καὶ τῷδε κέρδει, κ. τ. λ., 'and by this gain is fresh gain brought to the birth.' κέρδει=by the boasting of Capaneus which he counts gain. κέρδος, gain for the Thebans. For the metaphorical use of τίκτω, cp. Soph. El. 235 μὴ τίκτειν σ' ἄταν ἄταις.

l. 69. τῶν τοι ματαίων. τοι is here used to introduce a general sentiment, a very common use. Cp. P. V. 275

ταῖτά τοι πλανωμένη | πρὸς ἄλλοτ' ἄλλον πημονή προσιζάνει.
 ἀνδράσιν must be taken with γίγνεται.

l. 72. κάπογυμνάζων στόμα, 'and freely exercising his mouth.' The expression is a metaphor borrowed from athletes exercising. The simple verb is common in Aeschylus, in a metaphorical sense. P. V. 592 τοὺς ὑπερμήκεις δρόμους | Ἥρα στυγητὸς πρὸς βίαν γυμνάζεται, Ag. 540 ἔρωσ πατρώας τῆσδε γῆς σ' ἐγύμασεν; So in Latin a slave is called *gymnasium flagri*.

l. 74. Ζηνὶ after πέμπει, 'sends up into heaven to Zeus loud swelling words.'

l. 75. ξὺν δίκῃ, 'as justice demands.'

l. 77. τοῖς ἡλίου. When a cretic (—) word, or combination of words, occurs at the end of the line and detached from the rest of the verse, the syllable immediately preceding is short, e. g. ἀνδρᾶ πυρφόρον, but not ἀνδρὸς πυρφόρου. But when the word immediately preceding the cretic (—) is a monosyllable which can begin a line (καί, the article, ποῦ, ποῖ, prepositions, etc.) it may be long. Hence εἰς οὐρανόν, τὸν πυρφόρον, τοῖς ἡλίου, are regular.

l. 78. ἐπ' αὐτῷ, 'against him.'

l. 79. αἶθρον ... λῆμα, 'fiery in disposition.' Cp. Eur. Rhes. 499 λῆμ' ἀρκούντως θρασύς. When λῆμα is used in the voc. case, the adj. seems as a rule to be in agreement with it; e. g. Soph. O. C. 960 ὦ λῆμ' ἀναιδές. Πολυφόντου βία, 'the mighty Polyphontes.' Such circumlocutions are common in poetical language, from Homer downwards. Cp. Homer ἱερὸν μένος Ἀλικίνοιο, etc.; Soph. Οἰδίπου κᾶρα, Δανάας δέμας, etc. Sometimes the adjective is used instead of the genitive, Soph. Ant. 899 ὦ κασίγνητον κᾶρα.

l. 81. εὐνοίαισι is a dative with τέτακται. There is no need to repeat συν from the second clause, though a preposition is sometimes omitted in the first of two

coordinate clauses. *εὖνοιαί* = good feeling realised in actions.

4.

l. 1. *κακῶν πελάγος*: for the metaphor, cp. P. V. 1015 *κακῶν τρικυμία*. *ἔρρωγεν*, cp. Soph. Tr. 852 *ἔρρωγεν παγὰ δακρύων*.

l. 2. The datives go with the verb *ἔρρωγεν*, = 'has broken out upon.' Cp. supra P. V. 1. 71 *πᾶσιν ἀνέστη θεοῖς*, and note. *πρόπαντι*, 'all,' from end to end. So *πρόπαν ἡμαρ*, 'through all the hours of the day.'

l. 4. *συμφορὰ πάθους*, 'a grievous calamity:': the gen. is descriptive. Cp. Pers. 602 *δαίμονα τύχης*, Soph. El. 19 *ἄστρων εὐφρόνη*.

l. 5. 'So as to counterpoise these (evils) even twice in the balance.' For the metaphor, which is not uncommon, cp. Soph. El. 119 *μούνη γὰρ ἄγειν οὐκ ἔτι σωκῶ | λύπης ἀντίρροπον ἄχθος*, O. T. 961 *σικκρὰ παλαιὰ σώματ' εὐνάξει ῥοπή*.

l. 8. *κακῶν ῥέπουσαν ἐς τὰ μᾶσσονα*, 'inclining to the greater among evils.' For the metaphor see the preceding note. *ῥέπειω*, with *εἰς*, has two meanings: (1) to 'incline towards a certain direction,' and so 'to turn out good or evil,' etc.; (2) 'to devolve upon,' Aesch. Choeph. 240 *τὸ μητρὸς ἐς σέ μοι ῥέπει | στέργηθρον*. For *μᾶσσονα*, in the sense of 'greater,' cp. Soph. O. T. 1301 *τίς ὁ πηδήσας | μείζονα δαίμων τῶν μακίστων*.

l. 9. *φύσιν*, like *ψυχὴν*, and *εὐγένειαν* in the next line, is acc. of reference after the adjective.

l. 11. *ἐν πρώτοις* is equivalent to an adjective, and therefore takes *πίστω* in acc., though *πρῶτοι πίστιν*, if allowable, would be a very unusual construction for *πρῶτοι πίστει*. The dat. *ἄρακτι* depends on *πίστω*.

l. 13. *ξυμφορᾶς κακῆς*: the gen. is to be connected with *τάλαινα*. Cp. Soph. O. T. 1347 *δειλαίε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον*. We find οἱ ἄγω *τάλαινα*, οἴμοι *τάλαινα*, and οἴμοι *ταλαίνης*, El. 1143 οἴμοι *τάλαινα τῆς ἐμῆς πάλαι τροφῆς* | *ἀνωφελήτου*.

l. 15. The island is *Psytaleia*. *πρόσθε Σαλαμίνοσ τόπων*, 'in front of Salamis;' the periphrasis of the gen. with *τόποι* is common in Aesch.—Pers. 796 *ἐν Ἑλλάδοσ τόποισ*, Ag. 191 *ἐν Αἰλίδοσ τόποισ*, etc. The distance from *Psytaleia* to *Salamis* is five stades.

l. 17. Waste and rocky places were the chosen haunts of Pan, Eur. Iph. Taur. 1126 *Πᾶν οὖρειοσ*, Soph. Aj. 695 *ὦ Πᾶν, Πᾶν, ἀλίπλαγκτε, Κυλλανίας χιονοκτύπου* | *πετραίας ἀπὸ δειράδοσ φάνθη*.

l. 18. *πέμπει*, i. e. *Xerxes*. *τούσδε*, 'these' who perished, the number was about 400. *ἐκ νεῶν φθαρέντεσ*, 'destroyed out of their ships,' with their ships destroyed. *ἐκφθαρεῖσ νεῶν* might mean 'scrambling out of ships,' Ar. Pax, 72 *ἐκφθαρεῖσ οὐκ οἶδ' ὅποι*. *ἐκ* is due to a correction of Elmsley. The MSS. have *ἄν*, but *ὅτ' ἄν* . . . *ἐκωζοῖατο* is not allowable, 'except in oratione obliqua, after another optative, where in oratione recta the subjunct. with *ὅταν* would have stood.'

l. 19. *ἐκωζοῖατο*. These Ionic forms are found in all three Tragg. Cp. Soph. O. T. 1274 *ὄψοῖατο*.

l. 21. *ἐναλίων πόρων*, 'from the sea;' the gen. is partly due to *-εκ-* in *ὑπεκσώζοιεν*. *πόροι* is naturally applied to the sea as the passage between one place and another.

l. 22. *κακῶσ τὸ μέλλον ἱστορῶν*, 'knowing the future ill.' Cp. Eum. 455 *πατέρα δ' ἱστορεῖσ καλῶσ*.

l. 23. *ναῶν*. The gen. must be taken with *μάχησ*.

l. 24. *φάρξαντεσ*, i. e. οἱ Ἕλλημεσ.

l. 25. For *δέ* at the end of a line, cp. Soph. Ant. 79 *τὸ δὲ* | *βία πολιτῶν δρᾶν*.

l. 26. **κυκλοῦντο**. Observe the omission of the augment. This occurs (1) in lyrical passages, (2) in the speeches of messengers, which have a kind of Epic tone in them. The omission is allowable in all three Tragg., though less frequent in Euripides than in Sophocles or Aeschylus. ἀμηχανεῖν, sc. τοὺς Πέρσας. Hence supply **α νομ.** το τράπουτο, l. 27, ἠράσσοντο, l. 28.

l. 30. **τέλος** is adverbial, 'at last,' a common use. ἐφορμηθέντες sc. οἱ Ἕλληνες. **εἰς ἑνὸς ῥόθου**, 'at one rush,' cp. εἰς ἀπροσδοκήτου, and the like.

l. 32. **ἕως** commonly takes the indic. aor. in past time, and the subj. with **ἄν** in future time. Sometimes, in poetry, **ἄν** can be omitted. **ἕως μάθης**, Soph. Aj. 555.

l. 33. **ὄρων**, 'watching,' not 'at the sight of,' which would be **ιδών**.

l. 34. Xerxes watched the battle from Mount Aegaleus, opposite Salamis. He sat there on a silver throne which was afterwards consecrated in the temple of Athena. **εὐαγῆ στρατοῦ**, 'in full view of the army.' The word **εὐαγῆς** occurs always in the fifth foot of the line, but the **α** is long. Cp. Eur. Suppl. 652.

l. 37. 'Forthwith giving orders to his land army.' **ἄφαρ** is a Homeric word, not common in tragedy.

l. 38. With **ἴησι** we may supply **αὐτόν**, or **στράτευμα** from the preceding line. **σὺν φυγῇ** instead of the more usual dative. Cp. Soph. O. C. 1663 **σὺν νόσοις ἀλγεινός**, O. T. 17 **σὺν γῆρα βαρεῖς**.

l. 39. **πᾶρα** = **πάρεστι**.

l. 40. Atossa attributes the defeat to the evil genius of the Persians. **φρενῶν**, '(cheated) of their purpose.' So **ψ. τινὰ ἐλπίδος, γνώμης**, etc. For **φρένες**, in this sense, cp. Soph. Aj. 649 **χὼ δεινὸς ὄρκος καὶ περισκελεῖς φρένες**.

l. 43. **βαρβάρων**, part. gen. with **οὔς**. Such a gen. is more common with **ᾄσοι**.

l. 44. ὦν is masc. πράξειν, cp. Eum. 623 τὸν πατρός φόνον πράξαντα.

l. 46. ναῶν is probably a partitive gen., and the construction is σὺ δ' εἰπέ ποῦ τάσδε ἔλειπες (τῶν) ναῶν αἶ, κ.τ.λ. But it is also possible to join εἰπέ and ναῶν, 'tell me with regard to the ships,' as Soph. El. 317 τοῦ κασιγνήτου τί φῆς ;

l. 47. οἶσθα ; 'do you know how to?' cp. Eum. 85 ἀναξ Ἄπολλον οἶσθα μὲν τὸ μάδικεῖν.

l. 48. ναῶν The Tragg. use both the Attic and Doric forms of the gen. sing. and plur. of ναῦς, i. e. νεώς and ναός, νεῶν and ναῶν. We also find the Ionic form in gen. sing. νηός.

l. 49. αἴρονται φυγῆν, cp. Soph. Aj. 247 ποδοῖν κλοπᾶν ἀρέσθαι = 'to steal away in flight.'

l. 50. στρατῶς, the land army in opposition to ναῶν ταγοί. As a 'noun of multitude' it can be divided, hence οἱ μὲν . . . οἱ δέ.

l. 52. πονοῦντες : διώλλυντο must be repeated from διώλλυτο. The *general* condition of the army is expressed by διώλλυτο, which is therefore put with στρατός. κρηναῖον γάνος, 'water of the fountains;' γάνος is used of any *pleasing* liquid. Pers. 615 παλαιᾶς ἀμπέλου γάνος τόδε. Some of the remaining land force died of thirst in Baeotia, the rest, of whom the narrator was one, passed on northward. κενοί, 'spent.'

l. 55. εὐμενεῖ ποτῶ, lit. 'with kindly drink.' The description is very apposite in the mouth of one of the thirsting Persians.

l. 57. ὑπεσπανισμένους | βορᾶς, 'scanted of food.' So Choeph. 577 φόνου δ' Ἐρινὸς οὐχ ὑπεσπανισμένη. In Euripides the simple verb is frequent.

l. 58. θάνον = ἔθανον, cp. supra l. 26.

l. 59. ἀμφότερα γὰρ ἦν τάδε. It is easy to explain the

neuter by an ellipse of *κακά*. But even without this the neuter is tenable. Cp. Eur. Bacch. 201 *πατρίους παραδοχάς, ἄς θ' ὀμήλικας χρόνον | κεκτήμεθ', οὐδείς αὐτὰ καταβαλεῖ λόγος*.

l. 63. *νυκτὶ δ' ἐν ταύτῃ*, i. e. on the night of the day in which they arrived in Edonia. Cp. Soph. O. T. 1157 *ἔδωκ', ὀλέσθαι δ' ὄφελον τῆδ' ἡμέρα*, i. e. 'on the day when I gave it.' *θεός*, or more definitely, Zeus, was regarded as the cause of all atmospheric changes, so that we even find *Ζεὺς ἐστὶν αἰθέρ*, Aesch. Frag. 443 D.

l. 64. *χειμῶν' ἄωρον*. The battle of Salamis took place quite early in the winter, before severe frosts were expected. *πήγνυσιν*: observe how pictorial is the use of this historical present. Cp. Soph. O. T. 1031, where Oedipus is asking a question concerning his own childhood, *τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβάνεις*;

l. 65. *ἀγνοῦ Στρυμόνος*. The epithet may be due to the Persian veneration for rivers. But streams as being 'heaven-fed' would be 'holy'; so in other plays than the Persians, we have (P. V. 435) *παγαὶ ἀγνορύτων ποταμῶν*, (Frag. Incert. 304 D) *ἀγνοῦ νάματος*.

l. 66. *νομίζων οὐδαμοῦ*, 'thinking them of no account,' lit. 'thinking them nowhere.' So Soph. Ant. 183 *τοῦτον οὐδαμοῦ λέγω* = 'put him nowhere in the reckoning.'

l. 68. *πολλὰ θεοκλυτῶν ἐπαύσατο*, 'made an end of much calling on the gods.'

l. 70. *θεοῦ*, i. e. *ἡλίου*.

l. 71. *σεσωσμένος κυρεῖ*, 'reached safety.' The perf. participle of this verb is most in use. Observe that the line is wanting in caesura; cp. infra ll. 77, 87.

l. 72. *φλέγων γάρ, κ.τ.λ.*: the clause is an explanation of *πρὶν σκεδασθῆναι*.

l. 73. *διήκε*, lit. 'let go,' i. e. caused it to part asunder.

l. 74. πίπτον (i. e. ἔπιπτον), sc. those who were crossing.

l. 78. οὐ πολλοὶ τινές, 'some small number.' τινές makes the expression indefinite. It is common in Thucydides e. g. δλιγοὶ τινες, etc.

l. 79. ἐφ' ἑστιούχον γαίαν, 'to the land which contains their hearth,' i. e. to their home. Cp. Soph. Ant. 1083 ἑστιούχον ἐς πόλιν.

l. 80. ποθοῦσαν, to be taken with πόλιν. ποθεῖν, like the Latin *desiderare*, means to feel the loss of any one, long for him when absent.

l. 83. δαίμων. No distinction is to be made between θεός and δαίμων, unless we must regard δαίμων as the deity of the royal house, in which case ll. 83, 84, should be given to Atossa rather than the Chorus. The MSS. are against any change.

l. 84. ποδοῖν ἐνήλλου. The metaphor is common. Soph. O. T. 263 νῦν ἐς τὸ κείνου κρᾶτ' ἐνήλαθ' ἢ τύχη, ib. 1300 τίς ὁ πηθήσας . . . δαίμων . . . πρὸς σῆ δυσδαίμονι μοίρα.

l. 85. οἱ γὰρ τάλαινα, κ. τ. λ., cp. supra.

l. 86. ἐμφανής, 'clear to sight,' 'revealed, as it were, in bodily form.' The dream of Atossa is given earlier in the play, ll. 176-214.

l. 88. ὑμεῖς, i. e. the Chorus, who had bidden Atossa to pray to the gods to avert any calamity which might possibly be portended by her dream. She determines to follow their advice about the prayers, though the evil cannot any longer be averted. They judged the dream ill in so far as they did not see that the calamity had already happened.

l. 89. 'Since your declaration has determined it in this way.' θεοὺς δὲ προστροπαῖς ἰκνουμένη, . . . δεύτερον δὲ χρῆ χάσας | γῆ τε καὶ φθιτοῖς χέασθαι, are the words of the Chorus, Pers. 216-219.

l. 92. *πέλανον*=*χώρας*. Cp. Choeph. 92 *χέουσα τόνδε πέλανον ἐν τύμβῳ πατρός*.

l. 93. *ἐπ' ἐξεργασμένοις*, lit. 'over a deed that is done,' i. e. over a calamity which has really happened. Cp. Ag. 1379 *ἕστηκα δ' ἐνθ' ἔπαισ' ἐπ' ἐξεργασμένοις*, 'I stand where I struck him, and the deed is done.'

l. 94. *εἰ*, 'in the hope that,' follows on *ἤξω*. *πέλοι*, the optative implies that the hope is very faint.

l. 96. 'To confer faithfully together,' lit. 'to compare faithful counsels with faithful (counsels).'

l. 97. *ἐάν περ . . . μόλη*, i. e. if he come on the stage before Atossa has time to return from the palace with the offerings.

l. 99. *προσθῆται*, 'bring on us.'

5.

l. 1. *ποίου χρόνου δέ*; 'But at what time?' The gen. of time, as also *εὐφρόνης* in the next line. There is not much difference between the use of the dat. and gen. for a point of time: but the dat. gives merely the date, *νυκτί*, 'by night:' the gen. denotes the space within which an occurrence happens, *νυκτός*, 'in the night.' The gen. is especially used of natural divisions of time.

l. 2. *λέγω*, 'I tell you.'

l. 3. 'And who among messengers could come with that swiftness?' *τόδε τάχος*=*ᾧδε ταχέως*. The adverbial use of *τάχος* (with some qualifying word as *ὡς*, *ὅτι* and the like, or even alone), is not uncommon.

l. 4. *ἠφαιστος* sc. *ἐξίκετο*. *Ἰδης*, the gen. is due to *ἐκ*-in *ἐκπέμπων*.

l. 5. *ἀπ' ἀγγάρου πυρός*, 'from the courier flame,' i. e. beginning with the flame' (= 'lit by'). *ἄγγαρον* is said to be a word of Persian origin, = 'a mounted courier'

kept ready for conveying orders from stage to stage. Cp. Hdt. 8. 98. Others take ἀπ' as belonging to ἔπεμπεν by *imesis*; and ἀγ. π. as gen. after φρυκτόν.

l. 7. πανόν, 'a torch.' This form was used in older Attic; φανόν in the later writers. νῆσον, i. e. Lemnos.

l. 9, foll. 'And towering on high so as to flash over the back of the sea, the mighty beacon travelling on a joyous errand, the pine-torch (went onward) announcing its golden light, like a sun, to the watch-towers of Makistos.' The sentence is very difficult: for (1) there is no verb, though the general context enables us to supply something like 'went onward' (or ἐγένετο with ὑπερτελής = 'it rose high;') and (2) ἰσχὺς πορευτοῦ λαμπάδος, and πεύκη, are in very awkward apposition. ἰσχὺς λαμπάδος is merely a periphrasis, like Πολυφόντου βία. πρὸς ἡδονήν, 'to bring delight.' So P. V. 502 δαίμοσιν πρὸς ἡδονήν. This seems better than to take πρὸς ἡδονήν, 'joyously,' like πρὸς βίαν, etc. By Makistos some mountain in Euboea is probably meant. Certainly it is not a man's name.

l. 14. παρήκεν ἀγγέλου μέρος, 'sent on his part in the message.' The neg. goes with μέλλων. . νικώμενος. Others translate 'did not omit,' taking οὔτι with παρήκεν.

ll. 15, 16. 'But from afar announces to the watchmen on Messapius that the beacon-light has come to the streams of the Euripus.' The subject is continued from the preceding clause = Makistos; Messapius, a mountain in Baeotia.

l. 21. πρὸς Κιθαιρώνος λέπας, to be taken with ὑπερθεοῦσα.

l. 24. φρουρά, i. e. the watchmen on Cithaeron. πλέον καίουσα τῶν εἰρημένων, 'lighting it, i. e. (the beacon) more abundantly than those already described.' For these words Dindorf reads from Hesychius προσαιθρίζουσα

πόμπιμον φλόγα, 'sending into the air the courier flame.'

l. 25. The lake Gorgopis was in the Isthmus of Corinth.

l. 26. Aegiplanctus, a mountain in the Megarid. Αἰγίπλαγκτον is an adj. agreeing with ὄρος.

l. 27. 'Urged on the ordinance of flame, that it was not needed (be absent)'; χατίζεσθαι is Heath's correction for χαρίζεσθαι. The infin. is explanatory.

l. 29, foll. 'So as even (καί) to mount flaring beyond the promontory from which can be seen the Saronic gulf.' The infin. follows after πέμπουσι in l. 28. What promontory is thus described is not clear. For the construction of κάτοπτον πορθμοῦ, cp. Eur. Hipp. 30 πέτραν παρ' αὐτὴν Παλλάδος, κατόψιον | Γῆς τῆσδε.

l. 32. Ἀραχναῖον αἶπος, a mountain in Argolis.

l. 34. οὐκ ἄπαππον Ἰδαίου πυρός, 'not unfathered of the fire on Ida,' i. e. derived by regular descent from the beacon on Ida. The gen. is due partly to the privative notion, and partly to the substantive contained in ἄπαππος.

l. 37. 'The first and the last conquer in the race,' i. e. first and last are equally victorious; for though the last reaches the goal, he derives his light by regular succession from the first. The omission of the article with τελευταῖος is quite permissible. Cp. Thuc. i. 10. 5 τὰς μεγίστας καὶ ἐλαχίστας, etc. Others translate καὶ τελευταῖος δραμῶν, 'though running last,' or 'running even to the end.' Our ignorance of the torch-races from which the metaphorical expression is taken does not allow us to be decisive in explaining the line.

l. 38. τέκμαρ τοιοῦτο σύμβολόν τε, 'such a sign and proof.' τέκμαρ, a solemn sign, such as the constellations in the heavens. ξύμβολον, a sign from which one draws

a conclusion (*συμβάλλει*), or which has been agreed upon. In Ag. 8 the beacon is spoken of as *λαμπάδος τὸ σύμβολον*.

l. 39. *ἀνδρός*, 'my husband.'

l. 41. *ἀποθαυμάσαι*, 'to wonder at much,' 'to take my fill of wondering at,' cp. Hom. Od. 6. 49 *ἄφαρ δ' ἀπεθαύμασ' ὄνειρον*. So *ἀπολοφύρασθαι*, *ἀποδύρεσθαι*, etc. In Latin we find *de* in the same sense, *demirror*, *depingo*, etc.

l. 42. *ὡς λέγοις πάλιν*. The words, if the text is sound, must be translated 'so that I wish you would say them again.' A correction is *οὐς λέγεις, πάλιν*, in which *πάλιν* goes with *θέλωμι*.

l. 44. *βοήν ἄμικτον*, 'a cry which will not mingle,' i. e. a cry of triumph and defeat. *πρέπειν* in the sense of being, 'clear to the ear,' is uncommon. But cp. the transference from sight to sound in Soph. O. T. 186 *παιὰν δὲ λάμπει*.

l. 45. These lines explain *ἄμικτον*. The cry of victory and defeat will not unite any more than vinegar and oil.

l. 46. 'You would speak of them as standing apart, not as friends.' *προσεννέπειν*, 'to give a name to,' cp. Ag. 161 *Ζεὺς, ὅστις ποτ' ἐστίν, . . . τοῦτό νιν προσεννέπω*.

l. 47. *ἄλότων*, for the omission of the article see supra

l. 37. *δίχα* is to be taken with *ἀκούειν*.

l. 48. *συμφορᾶς διπλῆς*, the gen. depends on *φθογγάς*, 'cries arising out of a double calamity.'

l. 49. *οἱ μὲν*, 'the captives.'

l. 50. *ἀνδρῶν* is further defined by *κασσιγνήτων τε καὶ φυταλμίων γερόντων* (= *τεκόντων*). To the latter *παῖδες* is added to bring out the contrast.

l. 51. *ἐλευθέρου | δέρης*. Cp. S. c. T. 517 *ταρφὺς ἀντέλουσα θρίξ*, Ag. 547 *λειμώνιοι δρόσοι. ἀποιμῶζουσι*, cp. *ἀποθαυμάσαι*, l. 41.

l. 53. *τοὺς δέ*, 'the captors.'

l. 54. πρὸς ἀρίστοισιν ὧν ἔχει πόλις, 'at breakfasts of such things as the city has.' ὧν is attracted into agreement with ἐκείνων, which must be supplied after ἀρίστοισιν.

ll. 55, 6. πρὸς οὐδέν . . . πάλον, 'not according to any ticket given in turn, but as each caught up the lot which fortune gave,' i. e. the tired and hungry warriors do not sit down in turn by ticket, as would be the case at a public entertainment, but each seizes such food as comes in his way.

l. 58. ναίουσιν sc. the Greeks.

l. 59. ὡς δὲ δαίμονες . . . εὐφρόνην, 'like gods they will rest all the night without guard set.' The reading of the MSS. is *δυσδαίμονες*: the correction is due to Hermann.

l. 61. The Greeks are cautioned to regard the sanctities of the Trojan deities. The disastrous return from Troy was in part due to the impious conduct of Ajax Oileus. In the Persae, the overthrow of Xerxes is stated to be the result of his impious conduct towards the Grecian Gods, οἱ γῆν μολόντες Ἑλλάδ' οὐ θεῶν βρέτη | ἧδοῦντο συλᾶν οὐδέ τιμπράναι νεώς (809, 10).

l. 64. πρότερον, i. e. before the return home.

l. 65. κέρδεσιν νικωμένους. The particip. agrees with the subject of the infin. πορθεῖν (αὐτούς), which must be supplied from στρατῶ. Temples would contain many valuable offerings.

ll. 66, 7. The order of words is δεῖ γὰρ (αὐτούς) θάτερον κῶλον διαύλου πάλιν κάμψαι, νοστήμου σωτηρίας πρὸς οἴκους. In διαύλου a metaphor is introduced, taken from races. The δίαλος was a race to the end of the 'course' and back, and the Greek army have still to accomplish the return, θάτερον (κῶλον). νοστήμου σωτηρίας = 'safe return.' The phrase occurs more than once in Aeschylus—Pers. 783, Ag. 1211.

l. 68. θεοῖς ἐναμπλάκητος, 'guilty of sin against the gods.' This is Dindorf's correction for ἀναμπλάκητος.

l. 70. εἰ πρόσπαια μὴ τύχοι κακά, 'even if unexpected evils do not happen to them.' The sentiment is that if the Greeks outrage the Trojan Gods, they may expect to suffer the evils which have been inflicted on Troy, even if the wrath of heaven is not manifested in some new way.

l. 71. κλύεις. The optative is difficult. If it can be maintained it must be regarded as a quasi imperative = 'I would have you hear.' Others propose κλύεις.

l. 72. μὴ διχορρόπως ἰδεῖν, 'so as to see no wavering in the balance,' or better, taking μὴ διχορρόπως with κρατοίη, 'may the right prevail in the balance without any wavering, for all to see.'

l. 73. 'For in this (τήνδε is predicative) I have chosen an enjoyment made up of many blessings.' πολλῶν ἐσθλῶν is a gen. descriptive of ὄνησιν.

SOPHOCLES.

INTRODUCTION.

THE life of Sophocles falls within the fifth century B.C. and nearly fills it. He was born about 495 B.C., five years before the battle of Marathon, and lived on to the age of ninety, dying in the year 405 B.C. Thus his lifetime was contemporaneous with the period of Athens' highest glory; the struggle with the Persians took place in his boyhood; he lived through the brilliant administration of Pericles, and death took him from the sight of the overthrow of Athenian power at Aegospotami—(B.C. 404). Herodotus was perhaps his friend, before the colony was

founded at Thuri; he outlived Euripides; and his own son Iophon is said to have contested the tragic prize with him. He was a competitor against Aeschylus, and was known personally to Socrates, living, as it were, through two generations of men. Yet, long as his life was, few facts have come down to us of his personal history, deserving of credit. Biographies were not written till a later age, when reliable information was no longer to be obtained. We know from independent sources that Sophocles was one of the generals in the expedition against Samos (Thuc. i. 115 foll.); and also that he held the office of Hellenotamias or steward of the fund at Delos. Tradition, still current in the time of the writer of the Life of Sophocles, adds that he was the son of Sophillus, ('principe loco natus,' Pliny, N. H. 37. 11);—that he was trained in the best education which his time and city could produce, Lamprus and Aeschylus being among his masters;—that he was chosen when quite a youth to lead the choric dances in celebration of the victory of Salamis;—that owing to a weak voice he did not observe the custom of acting in his own plays, though on one occasion he took the part of Nausicaa, and also played the cithara in his drama of *Thamyris*;—that shortly before his death, his son Iophon brought a charge of incapacity against him before his tribesmen and was answered by the poet reading from his unpublished play of the *Oedipus at Colonus*, the splendid chorus in which the beauties of Colonus are celebrated, *ἐνθ' ἂ λυγεία μνύρεται θαμίζουσα μάλιστ' ἀηδῶν χλωραῖς ὑπὸ βάσσαις*. O. C. 670;—that he died by a wonderful death, being as some said choked by eating unripe grapes, or perishing under too sustained an effort in reading his *Antigone*, or overcome with rapture at the announcement of a victory. A hint in Plato would lead us to the conclusion that he

enjoyed youth and age equally, not rejecting pleasure, but glad to obtain a settled calm. If we may trust Aristophanes, his closing years were not altogether free from avarice. Ion of Chios speaks of his genial temperament, and his life was regarded in antiquity as a signal instance of the blessings which the gods had it in their power to bestow upon their favourites:—

*μάκαρ Σοφοκλέης, ὃς πολὺν βιοῦς χρόνον
ἀπέθανεν, εὐδαίμων ἀνὴρ καὶ δεξιός,
πολλὰς ποιήσας καὶ καλὰς τραγωδίας·
καλῶς δ' ἔτελεύτησ', οὐδὲν Ἵ�πομείνας κακόν.*

His dramas are pervaded by the settled calm of a thoughtful spirit. He observed the greatness and the littleness of human life without being uplifted by the one, or dejected by the other. In a chorus of the Antigone, he praises the power and inventive genius of man, who is lord of the physical and animal world, of earth, and sea, and sky,—who makes his pathway in the sea, and shelters himself from storms,—who devises remedies against disease and has found out the secret of civic life. On the other hand, in the Oedipus at Colonus, he repeats the sad refrain of the older Lyric poets; the best were never to be born into the world; the next best, that a man, when born, should return upon his steps at once, for youth is foolish and age is solitary and full of pain. He dwells on the changes of life: yet he speaks of laws set up in heaven, which neither change nor decay. Contrasting the inward and the outward, he sets the intention against the act, and family love against tyrannical ordinances. Ritual observances receive their value from the spirit in which they are offered: in such matters one loving soul may represent a thousand. Wisdom comes from within, and a pure mind sees more of

the truth than a keen intellect; *ψυχὴ γὰρ εὖνους καὶ φρονοῦσα τοῦνδικον κρείσσω σοφίστου παντός ἐστιν εὐρέτις*. We may wander from the path of the world's justice in following the footsteps of God; *ἀλλ' ἐς θεοὺς ὀρώντα κὰν ἕξω δίκης χωρεῖν κελεύη, κείσ' ὁδοιπορεῖν χρεών*.

Like Aeschylus and Euripides, Sophocles was a ready writer. We possess the titles of about 100 dramas, though only seven have come down to us intact. It is impossible to state with certainty the order of the extant plays; but in those belonging to the earlier period of the poet's life, so far as we can tell, the leading thought seems to be the folly of self-confidence. Thus Ajax, the 'bulwark of the Achaeans,' *φέρων σάκος ἥντε πύργον*, is brought low by the vengeance which his proud words have aroused, and confesses even of his bitter enemies the Atreidae—*ἄρχοντές εἰσιν, ὥστε πείθεσθαι*. Obedience is the law of nature and of man. Creon, on the other hand, insisting on this very thesis of civic obedience, without due respect to the eternal laws, causes the ruin of his wife and son, and goes forth desolate to the end of life. This train of thought reaches its culmination in the Oedipus Rex. In the later dramas Sophocles dwells most on the purification which comes by suffering. Thus the far-famed Oedipus,—*ὅς τὰ κλείν' αἰνίγματ' ἤδη καὶ κράτιστος ἦν ἀνὴρ*—is overwhelmed in calamity, and hastens to shut himself off from daylight and the world; but the exiled wanderer who begs his bread from day to day, 'asking little and obtaining less,'—*καὶ τόδ' ἐξαρκοῦν ἐμοί*—is brought by the Dread Goddesses to a home of his own, and received without the ordeal of death into his place of rest. Philoctetes passes years of solitary agony on Lemnos, to come forth as the destroyer of Troy and saviour of the Grecian army. Hence arises one great point of difference between Sophocles

and Aeschylus. The latter is ever searching for the finger of justice : with him all suffering is of sin, and all sin is voluntary ; only in his last great drama, the *Eumenides*, does he rise to the conception that the moral nature of the act depends on the intention of the doer. But Sophocles can speak of evils which are 'sufferings rather than doings.' Even Oedipus, who slew his father and married his mother, is not condemned by the avengers, because his actions were unconscious. Thus (1) the idea of an inherited curse, as the operation of an offended deity, is far less prominent in Sophocles than in Aeschylus. There are traces of it in the *Antigone* 856 *πατρώον δ' ἐκτίνας τιν' ἄθλον*, and in the *Electra* 504 foll. *ἐπεὶ γὰρ Μύρτιλος ἐποντίσθη . . . οὐποτ' ἔλιπεν ἐκ τοῦδ' οἴκου πολύπονος αἰκία*, but in the later plays it does not occur at all. Oedipus and Philoctetes suffer rather from a *θεία τύχη* than from any sin of their forefathers. Again (2) the future life enters far more largely into the moral scheme of Sophocles than of Aeschylus. The justice which persists to the extirpation of a family scarcely needs to be continued beyond this life, but Oedipus and Antigone must gain their recompense in another world if at all.

Another point of contrast between the two great dramatists is to be found in their theology. In the older poet Zeus appears as the central figure, and the other deities are quite subordinate. In Sophocles this is by no means the case. In his choruses we have even an excess of polytheism. Thus in the first 'stasimon' of the *Oedipus at Colonus*, the famous ode beginning *εὐίππου ξένη τᾶσδε χώρας* (l. 668), the praises of Colonus lead to the mention of Dionysus, Demeter and Persephone, Aphrodite, the Muses, Athena, and Poseidon. Each deity has a peculiar blessing which none but he can bestow. In the parodos of the *Oedipus Tyrannus*, Zeus, Athena, Apollo and Artemis

are invoked to aid the city against Ares. Yet in the moral world Zeus is supreme: he alone is father of the eternal Laws: and the constant use of the words *θεός*, *δαίμων*, show that the polytheism of the chorus must not be taken as representing the whole of the poet's point of view. He does not, like Aeschylus, seek to reform the theology of his time: he allows the old mythology and the new morality to stand side by side. A cultivated genius, such as his, would naturally have an awe of the gods of his nation and forefathers, but would also feel that there was something above and beyond them. Not unlike is the attitude of Socrates towards religion in the Dialogues of Plato.

Less prominent but still strongly-marked features in the poetry of Sophocles are his love of home, and his sense of the beauty of external nature. Oedipus, at the height of his prosperity in Thebes, does not forget that Corinth is his native city, and that 'it is very sweet to see the eyes of parents.' The Salaminian mariners who have followed Ajax to the Trojan shore long for a sight of 'holy Athens.' And in the Oedipus at Colonus the poet has thrown an unfading glory over his own birthplace. So also in regard to natural scenery. The severe economy of Greek art did not allow descriptions in tragedy, or even superfluous epithets; but it is not true to say that the Greeks had no eye for beautiful scenes. The exquisite lines on Colonus describing the stream, not dried up even in summer, the crocuses and daffodils, which in days gone by were gathered for the crown of the great goddesses Persephone and Demeter, the dells and thickets and songs of fluttering nightingales, the vines and olives and bay trees, are evidence enough. And though this passage stands alone, the same power to appreciate natural scenery is apparent elsewhere in a less degree. Thus Salamis is said *ραίειν*

ἀλίπλακτος εὐδαίμων as it would appear to one watching it from the heights above Athens. Sunium is clearly sketched—*γενοίμαν ἦ ὑλᾶεν ἔπεστι πόντου πρόβλημ' ἀλίκλυστον*. So, too, similes and metaphors are often drawn from nature—from the devastation caused by a winter torrent, from Thracian winds blowing the sea into tempest, from waves breaking on a northern shore. The *πάνδυρτος ἀηδών* is the emblem of lamentation; there is no tone so fit as her's 'to falter forth a sorrow.' And to these examples many more might be added.

It remains to consider the language, the plots, and the characters.

(1). In his use of language Sophocles differs widely from Aeschylus and from Euripides. He is neither grandiloquent nor rhetorical. At first sight his style appears simple; further study shows a subtle eloquence at work, lifting words from their common use by peculiar arrangement and construction. In him, more than perhaps in any other writer, words receive a colour from the context, cp. the use of *θμαυλος* in O. T. 186 *στονέσσά τε γῆρς θμαυλος*: and at times it seems as if one construction were not intended wholly to exclude another e. g. O. T. 278 *τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν Φοίβου διειπεῖν ὅστις εἴργασται τάδε*, where the construction of *ζήτημα* is difficult to determine. Inversions are not infrequent; both in the order of words, or in the use of the passive construction for the active. Adjectives are used freely: e. g. *τὰν γαμφώνυχα παρθένον χρησιμφδόν*. Prepositions are often used to define a relation more exactly—*τὸν παρ' αὐτῷ βίοντον, λόγος ἐκ Δανάων*. Alliteration (O. T. 371 *τυφλὸς τὰ τ' ὄτα τὸν τε νοῦν τὰ τ' ὄμματ' εἶ*), Parechesis (Aj. 122 *δύστηνον ἔμπας καίπερ ὄντα δυσμενῆ*), and Asyndeton (El. 986 *συμπόνοι πατρί, σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ,*) add to the emphasis. As a special peculiarity may be noticed

the division of lines in passages of more than ordinary intensity. Cp. *El.* 1220, etc.

(2) Sophocles introduced a third actor on the stage, and this innovation enabled him to improve the structure of the plot. At the same time he broke through the custom of writing in trilogies, and made each play complete in itself. Hence the necessity of a more rapid action, and the means of satisfying this necessity went hand in hand as it were. The old monotony quickly disappeared; and the development of the action instead of being quite subordinate became an element of interest in the drama. Assuming that the outlines of the story were known to the spectator, the poet strove to connect the various incidents together by a delicate nexus of cause and effect, reaching his highest point in the *Oedipus Tyrannus*. Scenes merely preparatory of other scenes are rare: everything is done with reference to the development of the main action, and the characters of the actors. This is the great difference between Sophocles and Euripides: for the latter often uses the plot for no other purpose than to provide situations calculated to affect the spectator.

A peculiar feature both of the language and the plots of Sophocles is his love of contrast. Not only does he contrast the will of man, and the purposes of God,—a contrast found in all Greek tragedy to a greater or less degree—but he was the first to introduce a contrast between his characters, using the third actor as a foil to the Protagonist. Thus *Ismene* is a contrast to *Antigone*, *Chrysothemis* to *Electra*. The same device appears in the arrangement of the scenes. In one scene of the *Oedipus Tyrannus*, *Jocasta* leaves the stage in triumphant scorn of the oracles of *Phoebus*; but in the next she is driven to suicide by the fulfilment of them: in the

Antigone Creon announces his ordinance only to hear that it has already been disobeyed. Further by assuming knowledge on the part of the spectators, and ignorance in his actors, the poet is enabled to use language in a double sense, the so-called 'irony' of Sophocles. This is especially the case in the *Oedipus Tyrannus*. Many expressions are put into the lips of Oedipus and Jocasta in order to place their ignorance and the dreadful effects of it in the strongest light. Thus Oedipus who has unconsciously slain his father and married his mother, says with regard to the former, 'I never beheld him,' and in the presence of the latter, 'Tis sweet to see the eyes of parents,' whereas the spectator knows that both assertions in the mouth of the speaker have a dreadful falsity. The peculiar nature of the plot in this play, which centres round actions done in ignorance, made this verbal contrast at once more easy and more telling. Something of a similar kind may be found in other poets besides Sophocles.

(3). With a more rapid action, and greater number of actors, Sophocles was enabled to pass far beyond Aeschylus in the delineation of character. The old stately, perhaps at times stilted, characters pass away : and in their place we find a number of personalities, ideal, as all dramatic characters should be, but distinct and individual. The characters of Sophocles admit of separate study, as developments of a human soul under certain circumstances, so arranged as to bring out the strong or weak points ; in Aeschylus, as we have seen, Clytemnestra was perhaps the only character which could be so studied. We can trace Antigone through her mood of hot indignation against the unrighteous decree depriving her brother of sepulture, her lofty defiance of the tyrant in the name of higher laws laid down by Zeus

and Justice, to the last farewell of life, when her nature becomes more tender as death grows nearer, and the promise of youth is darkened. Or we may watch Ajax, *πελώριος Αἶας*, who was the mightiest hero at Troy save only Achilles, and towered above all in the field, stricken with madness, overwhelmed with shame, and at last confessing with humility his error, and bowing to authority before he passes from life. The lately-frenzied hero sitting among slain sheep and oxen becomes the centre of the deepest pathos, as one by one the rough casings are removed, and the tender heart displays itself to wife and child and comrades. Or again we may take Oedipus and observe how his fortunes are bound up with his character. He is confident in his own powers, impatient of contradiction, headstrong and impetuous, and so the more fitted to run blindly into the very snare which he sought to avoid. And the pathos of his fall is heightened by his patriotism, his fatherly care for his people, and his love for his children. In all his suffering he never loses the consciousness of his own royal nature: but the impetuosity gradually subsides as he comes nearer to his peaceful end, though it breaks out fiercely in the scene with his unnatural son Polynices. The assurance grows clearer, that he is not as other men are: his sufferings have brought him nearer to the Higher powers, and the 'smell of sacred fire is upon him.' Not less interesting are Dejanira, Electra, and Philoctetes. The same care in delineation can be traced in the characters of the second class, such as Ismene and Chrysothemis, the timid and prudent sisters of Antigone, and Electra; or in Neoptolemus, Ulysses, Haemon, Creon. Of himself Sophocles declared 'that he described men as they ought to be, Euripides described them as they were.'

I.

l. 2. *νύν*, with the imperat. Cp. Aesch. 2. 54. The particle connects the line with *πάντ' ἔγωγε κ. τ. λ.*

l. 3. *καὶ μὴν*. 'And verily.' Tecmessa explains the absence of the child. *φόβοισι*, dat. of cause. Observe the plural which conveys the notion of constant, harassing fear. *ἔξελευσάμην*, middle, 'I caused him to set at liberty.'

l. 6. *δαίμονος* must be taken with *πρέπον*. 'It would have suited my unhappy fate.' *δαίμων*, = Lat. genius, is the spirit which was supposed to be born and die with each individual man. The gen. is used because *πρέπον* is = *ἄξιον*.

l. 7. *τοῦτό γ' ἀρκέσαι*, 'so as to render this service,' explanatory infinitive to *ἐφύλαξα*.

l. 8. *ἐπήνεσα*. This use of the aorist is noticeable. It denotes that the praise is called forth instantaneously, and completely, so that what is present is spoken of as past. Cp. El. 1322 *σιγᾶν ἐπήνεσα*, ib. 668 *ἔδεξάμην τὸ ῥηθέν*. Aesch. 2. 127. So *ἀπέπτυσσα*, *ἀπόμοσα* etc.

l. 9. The repetition of *ἄν* is not uncommon. As to position *ἄν* is usually placed after the emphatic words, *ὡς ἐκ τῶνδε* literally 'as following from this' = 'since this is so.' For *ὡς* cp. Aj. 281 *ὡς ᾧδ' ἐχόντων τῶνδε*.

l. 11. *προσπόλοις φυλάσσεται* = *ὑπὸ προσπόλων φυλάσσεται*. This use of the dative for the agent is poetical: in prose we find it only with the perfect tense or participle, with few exceptions, e. g. Xen. An. 6. 2. 27 *φυλαττόμενοι ἱκανοῖς φύλαξιν*.

l. 12. *μὴ οὐ* can only be used after a preceding negative which is here represented by *μέλλει*. *ἔχειν* with a

substantive is a common periphrasis for a verb e. g. *θήραν ἔχειν* = *θηρᾶν*, *ὑβριν ἔχειν* = *ὑβρίζειν*, etc.

l. 13. *προσπόλων*. The gen. depends on *σύ*, the suppressed antecedent to *ἔσσις*.

l. 14. *χερσὶν εὐθύνων*. These words bring out the infant helplessness of the child, and thus add to the pathos of the situation.

l. 15. *λελειμμένῳ λόγῳ*, 'lingering behind my command,' and so neglecting it. Cp. Eur. Or. 1085 *ἢ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων*. The gen. is due to the notion of neglect, or falling short of.

l. 16. *ἐγγύθεν*, 'close at hand.' Cp. the Homeric expression, *σχεδόθεν ἐλθεῖν*. The literal meaning of the adverb ('from near') is not to be pressed.

l. 17. *αἶρε*, 'lift him.' The engine on which Ajax has been wheeled out (*ἐκκύκλημα*) was higher than the stage. *οὔ* is not unfrequently put out of its proper place in order to gain force. Cp. El. 905 *δυσφημῶ μὲν οὔ*, ib. 1036 *ἀτιμίας μὲν οὔ*.

l. 18. *νεοσφαγῆ φόνον* = 'havoc of newly-slain creatures.' Ajax is sitting amid the carcasses of the animals.

l. 19. *τὰ πατρόθεν*, 'in his fatherhood.' For the use of the adverb, cp. O. C. 527 *ἢ μητρόθεν, ὡς ἀκούω, κ. τ. λ.*

l. 20. *αὐτόν* is the acc. after *πωλοδαμνεῖν*, and also acc. before *ἐξομοιοῦσθαι*. *πωλοδ.* is simply 'to train,' but the metaphor gives liveliness to the word. *φύσιν* is acc. of respect with *ἐξομοιοῦσθαι*.

ll. 22, 3. *γέναιοι*. Optative without *ἄν*, 'may you be.' *γένοι'* *ἄν*, optative with *ἄν*, 'you will be,' (in that case).

l. 24. *καίτοι*. The connection is 'I pray for your happiness, and yet even now you are happier than I.' *τοῦτό γε*, 'in this respect' to which *ὀθούνεκ'* κ. τ. λ. is added in explanation: *γε* is made long in scansion before *ζ*.

l. 25. τῶνδε . . . κακῶν, 'these evils of mine.'

l. 26. ἐν τῷ φρονεῖν γὰρ μηδέν κ. τ. λ. i. e. 'in having no sense of joy or pain, honour or dishonour, life is sweetest.' φρονεῖν means to have a sense of the real meaning of things.

l. 27. For ἕως without ἄν cp. Tr. 148 ἕως τις . . . κληθῆ. τὸ χαίρειν καὶ τὸ λ. i. e. the vicissitudes of life.

l. 28. πρὸς τοῦτο, i. e. to the knowledge of τὸ χαίρειν καὶ τὸ λυπεῖσθαι. δεῖ σ' ὅπως . . . δείξεις. The construction is irregular, = δεῖ σε δείξαι. Cp. Cratin. Frag. 108 δεῖ σ' . . . ὅπως μηδὲν διοίσεις.

l. 29. οἶος . . . τράφης, 'What a son of what a sire wert thou reared!' The repetition of οἶος is a favourite device of the tragic poets. Cp. Aj. 923 οἶος ὦν οἴως ἔχεις.

l. 30. βόσκου, 'feed thyself with': hence the dative. The metaphor is from a young plant fanned by light winds, 'quam mulcent auræ, firmat sol, educat imber.'

l. 31. χαρμονήν must be taken with ἀτάλλων as a predicate; 'cherishing thy young life to thy mother's joy.'

l. 32. οὔτοι is an emphatic οὐ. οὔτοι . . . μή. This construction is generally explained by an ellipse of the word δέος or the like, e. g. οὐ δέος ἐστὶ μή, κ. τ. λ. 'there is no fear that.' This however is probably a mere supposition and the phrase is simply a strong assertion by means of the conjunctive as e. g. in Homer οὐδὲ γένηται. We also find οὐ μή with the fut. El. 1052 οὐ σοι μὴ μεθέψομαι. Cp. infra 3. 150 and note.

l. 34. πυλωρὸν φύλακα, lit. 'such a watchman of the gate,' i. e. 'such a trusty watchman.' ἀμφί σοι, 'to guard thee,' must be taken with φύλακα.

l. 35. τροφῆς ἄοκνον, 'unwearied in thy nurture.' ἔμπα 'nevertheless,' the word refers to κεί τανῦν κ. τ. λ. Though

Teucer is absent now, he is nevertheless unwearied etc.

l. 36. οἶχνεῖ, 'goes to and fro' as a hunter. Cp. El. 166 where the word is used of a woman pacing to and fro in grief. θήραν ἔχων. Cp. supra l. 12.

l. 38. The construction is involved because Ajax connects his two commands together. The ἄνδρες ἀσπιστῆρες are bidden in common with Teucer to protect the child—ὁμῖν τε, κείνῳ τε, but they are also commanded to convey to Teucer the special request that he will take the child to Telamon,—κείνῳ τ' ἐμὴν ἀγγελίαν ἐντολήν. Practically we have to repeat κείνῳ τε. 'On you and him I lay this charge in common; and also I bid you announce to him my last command.'

l. 41. Ἐριβοία λέγω, ('Eriboea, I mean'). The words are added because Hesione was the mother of Teucer and therefore it was necessary to distinguish between the two wives of Telamon. The case in Ἐριβοία is not altered by λέγω. Cp. Ant. 567 ἀλλ' ἦδε μέντοι μὴ λέγε.

l. 43. ἀγωνάρχαι τινές, 'Umpires, whoever they may be.' Cp. O. T. 107 τοὺς αὐτόεντας χειρὶ τιμωρεῖν τινάς.

l. 44. θήσουσι depends on ὅπως in l. 39. Hence μήτε. This also is part of the charge given to Teucer. θήσουσι = 'to set as a prize.' ὁ λυμεῶν ἐμός i. e. Odysseus.

l. 45. ἐπώνυμον, 'the shield of which you bear the name' σάκος Εὐρύσακῆς.

l. 46. ἴσχε, 'keep it.'

l. 47. ἐπτάβοιον κ. τ. λ. The description of the mighty shield ('The seven-fold shield of Ajax cannot keep The battery from my heart') is kept to the last. It is the hero's distinguishing mark on the field of battle; he has

named his child after it, and now bequeaths it solemnly in prospect of death.

l. 48. *κοῖν' ἐμοί*, 'together with me.' Cp. Ant. 546 *μή μοι θάνης σὺ κοινά. τεθάψεται*, 'shall be buried,' i. e. I wish them to be buried.

l. 49. *δέχου*: the command is given to Tecmessa who is to lift the child down.

l. 50. *ἐπισκήρους*, 'before the tents.' *γῶους* | *δάκρυε* cog. construction.

l. 51. *τοι* is often used in introducing general statements, cp. Ant. 1028 *αὐθαδία τοι σκαιότητ' ὀφλισκάνει. φιλοίκτιστον*, 'a thing given to weeping.' Cp. Hom. Il. 2. 204 *οὐκ ἀγαθὸν πολυκοιρανίη*, Virg. Ecl. 3. 80 'Triste lupus stabulis.'

l. 52. *οὐ πρὸς κ. τ. λ.*, 'It is not the way of a good physician to sing charms over a wound which needs surgery.' For *πρὸς ἰατροῦ* cp. Aj. 319 *πρὸς γὰρ κακοῦ . . . γῶους . . . ἐξηγεῖτ' ἔχειν*.

l. 54. *τήνδε τὴν προθυμίαν*. The earnestness of Ajax in giving his last commands is meant.

l. 55. *μ' ἀρέσκει*. The acc. is 'Attic:' we should expect the dat. Cp. El. 147 *ἐμέ γ' ἄραρεν. γλώσσά σου τεθηγμένη*, 'thy sharp, incisive speech.' The chorus think that Ajax is revolving some plan of self-destruction.

l. 57. *μή κρίνε, μή 'ξέταζε*, 'ask not, enquire not.' Observe the simple pathos of the language. *σωφρόνειν*, 'to keep within your own sphere,' just the opposite of *περισσὰ δρᾶν*.

l. 59. *μή προδοὺς ἡμᾶς γένη*, 'be not a traitor to us,' i. e. do not abandon us to the power of your enemies. In *προδοὺς γένη* there is an approach to the modern use of auxiliary verbs, cp. Phil. 773 *μή κάμῃ . . . κτείνας γένη*.

ll. 60, 1. *οὐ κάτοισθ' ἐγὼ κ. τ. λ.*, 'Do you not know that I am no longer a debtor to the gods that I should

help you?' Ajax answers the appeal *πρὸς θεῶν*. After the calamity inflicted on him by them, he owes no duty to the gods that he should yield to an appeal in their name. Cp. Othello, 5. 2. 208 'Yea, curse his better angel from his side, | And fall to reprobation.'

l. 62. *εὐφημία φώνει* reproves the impious speech. Divided lines are frequently used by Sophocles where the dialogue becomes rapid and the interest more intense.

l. 63. *σὺ δ'*, the pronoun is required in opposition to the preceding clause.

l. 64. *ξυνέριξτε*, 'close the tent.'

l. 66. 'If you think to school my temper now.' Ajax is no longer a child who may be trained this way or that, but a man of fixed and firm resolves.

2.

l. 1. *τὰ περισσεύοντα τῶν λογῶν*, 'all that is superfluous in your speech.' The gen. is partitive.

l. 4. *τὰ δ' ἐκχεῖ*. The words are used as if *τὰ μὲν κτήσεως* had gone before. 'How Aegisthus drains our father's substance, and lavishes it and squanders it in folly.' (*μάτην* = 'without any purpose in view.') Cp. O. T. 1228 *ὄσα | κείθει, τὰ δ' αὐτίκ' ἐς τὸ φῶς φανεῖ κακά*.

l. 5. *χρόνου καιρόν*, 'the right moment of time,' i. e. for action. The addition of *χρόνου* makes *καιρόν* more definite. *σοι* is an ethic dative, 'you will find that': so *μοι* in the next line.

l. 6. *χρόνῳ* is dat. after *ἀρμόσει*.

l. 8. *γελῶντας* must be taken with *παύσομεν*, 'we shall

cause our enemies to cease from laughter.' Cp. infra l. 25. ὄδῳ 'attempt.' Cp. O. C. 1432 ἦδ' ὄδος | ἔσται μέλουσα, supra Aesch. 1. 51.

l. 9. οὕτω δ' ὅπως κ.τ.λ., 'let your actions be such that our mother shall not,' etc. Others take οὕτω with ἐπιγνώσεται and explain ὅπως μή by the well-known Greek idiom = 'see that : ' Cp. Aesch. P. V. 68 ὅπως μή σαντὸν οἰκτιεῖς ποτέ. In this case οὕτω ἐπιγνώσεται will be = ἐπιγνώσεται οὕτως εἶναι.

l. 10. νῶν ἐπελ. δόμους is strictly a genitive absolute, but in these words is conveyed the reason of φαιδρῶ.

l. 11. μάτην, 'falsely,' 'without ground.'

l. 14. ὦδ' is repeated in τῆδ'. Cp. El. 643 ἀλλ' ὦδ' ἄκουε, τῆδε γὰρ κἀγὼ φράσω. 'Even as you wish, shall my part be.'

l. 16. ἐμάς, 'of my own.'

l. 17. βραχύ is to be taken with λυπήσασα. οὐδ' ἂν... δεξαίμην, 'I would not accept' if such an offer were made to me. Cp. Thuc. 1. 143 οὐδεὶς ἂν δέξαιτο φεύγειν.

l. 19. δαίμονι. The spirit or deity presiding over the present attempt. δαίμων is used vaguely in the trag. of supernatural agency, whether accompanying a life or part of a life, or a definite course of action. Cp. El. 917 τοῖς αὐτοῖσί τοι | οὐκ αὐτὸς αἰεὶ δαιμόνων παρασταεῖ, and O. T. 34 ἔν τε δαιμόνων συναλλαγαῖς = 'when the spirits intervene in life.' Cp. Aj. 6 note.

l. 20. τὰνθένδε, 'what shall be done next.' Cp. Phil. 895 τί δῆτ' ἂν δρῶμ' ἐγὼ τοῦνθένδε γε; O. T. 1267 δεινὰ δ' ἦν τὰνθένδ' ὄραν. So also ἔνθεν and ἐντεῦθεν. κλύων, 'when you hear.' πῶς γὰρ οὐ; the words are parenthetical, throwing force on οἶσθα.

l. 21. There is no difference of meaning intended between στέγαι and οἶκοι. Cp. O. T. 637 οὐκ εἰ σύ τ' οἶκος, σύ τε, Κρέον, κατὰ στέγας;

l. 22. For *ὡς* with the future after a verb of fearing or expecting, cp. El. 963 *ἐλπίζης ὅπως τεύξῃ*.

l. 25. *ἐπεὶ*, 'since.' The aorist is to be translated by our perfect, 'I have seen,' because the verb leads to a course of action. *ἐκλήξω δακρυρρ*. 'I shall cease from weeping,' cp. *παύσομεν γελῶντας* supra l. 8.

l. 27. *θανόντα* i. e. in report, but Electra had held the urn supposed to contain her brother's ashes in her own hands, so that she can say *εἰσείδον θανόντα*.

l. 28, foll. 'And thou hast dealt so wondrously with me, that were my father to come back to life, I would not count it supernatural, but believe that I beheld him.' *ἄσκοπα* of something unexpected and marvellous. Cp. El. 864 *ἄσκοπος ἂ λῶβα*. The word seems generally used in a bad sense, not as here.

l. 31. *ἡμῖν*. This shortened form of *ἡμῖν* (and also *ὑμῖν* for *ὑμῖν*) is peculiar to Sophocles. It is especially frequent in this play and the O. T. The dat. is the dat. of the interested person. Cp. El. 357 *σὺ δ' ἡμῖν ἢ μισοῦσα μισεῖς μὲν λόγῳ*. *ὅτε* = 'since.' Cp. El. 38 *ὅτ' οὖν τοῖονδε χρῆσμων εἰσηκούσαμεν*.

l. 32. *μόνη*, 'without your aid.'

l. 33. *δυοῖν*, 'two things,' i. e. taken together. 'I should have gained one of two things.'

l. 35. For the aorist see note on Aj. 8 and the passages there quoted. *ἐπ' ἐξόδῳ* is to be taken with *χωροῦντος* to which *τινός* must be supplied.

l. 37. *ἄλλως τε καί*, 'especially' lit. 'both in other respects and,' thus giving prominence to what follows, as compared with the others.

l. 38. *ἠσθεῖη λαβών*, 'would be pleased to receive.' The aorist participle does not denote an action previous to that denoted by *ἠσθεῖη*, but contemporaneous with it, cp. *εὐ ἐποίησας ἀφικόμενος*, 'it was kind of you to come.'

l. 39. πλεῖστα, adverbial with μῶροι. So πάντ' ἀναλκεις 'utterly cowardly,' and often with παλλά. In the next line πότερα is neuter pl. used adverbially.

l. 40. βίου depends directly on κήδεσθ', and παρ' οὐδέιν is adverbial: παρά in this sense is not uncommon. Cp. Ant. 466 παρ' οὐδέν ἄλγος, ib. 35 οὐχ ὡς παρ' οὐδέν. It introduces a comparison.

l. 41. ὑμῖν, cp. ἡμῖν l. 31. ὑμῖν is not so common as ἡμῖν.

l. 42 Notice the difference between παρά 'near' or 'by the side of' and ἐν 'in the midst of.'

l. 43. οὐ γινώσκετε, 'are not aware of it.' Cp. Aj. 807 ἔγνωκα γὰρ δὴ φωτὸς ἠπατημένη.

l. 44. σταθμοῖσι, dat. of place, 'at the door.' Cp. El. 55 θάμνοις κεκρυμμένον, 'hidden in the bushes,' ib. 490 δεινοῖς κρυπτομένα λόχοις.

l. 45. πάλαι is = *didum*, and has two meanings, (1) 'long ago' e. g. τοῦ πάλαι Κάδμου, (2) 'for some time past' which time may be long or short. ἦν ἔν ὑμῖν ἐν κ. τ. λ., 'you would have found your doings in the house before your bodies,' i. e. those in the house would have known your plans before you entered. τὰ δρώμενα is treated as a substantive, but is not quite = ἔργα.

l. 47. προῦθέμην, lit. 'ordained,' 'provided.'

l. 49. σὺν χαρᾷ βόης, 'joyful crying.' So ῥήμα σὺν κέρδει is 'a gainful word.'

l. 51. ἀπηλλάχθαι δ' ἀκμή, 'and it is time to be rid of it,' i. e. τοῦ πράγματος, or perhaps τοῦ μέλλειν. The perfect denotes the state resulting from the completed action. Cp. Ant. 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

l. 52. τάντεῦθεν, 'what remains to be done.' Cp. τάνθειδε above, l. 20.

l. 53. ὑπέρχει γάρ, 'for you have this advantage that'

etc. lit. 'there is this foundation' (i. e. for you to work upon). Cp. Ant. 1348 τὸ φρονεῖν εὐδαιμονίας πρῶτον ὑπάρχει, 'Wisdom is the corner stone of happiness.'

l. 54. ἡγγεῖλας, supply με. Cp. El. 882 (λέγω) ἐκείνων ὡς παρόντα νῶν. The Greeks had no dislike to the repetition of ὡς. Cp. Ant. 735 ὁρᾶς τὰδ' ὡς εἴρηκας ὡς ἄγαν νέος, etc.

l. 55. 'Know that you, while a vigorous man here, are one of those of Hades.' A second ὦν must be understood with μάνθαν'. ἀνὴρ in an emphatic position in the line means 'a vigorous man.' Cp. O. C. 109 οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τόδ' ἄθλιον | εἶδωλον κ. τ. λ. Observe the repetition of ν in the line.

l. 57. τελουμένων. Gen. absol. in a single word. Cp. O. T. 838 πεφασμένου δὲ τίς ποθ' ἢ προθυμία; ὡς δὲ νῦν ἔχει, 'under present circumstances,' 'considering what we have to do.'

l. 58. καλῶς. Supply ἔχει, 'are favourable.' καὶ τὰ μὴ καλῶς, 'even what is not well.' The second καλῶς has a moral reference. Advantage is to be gained even from the unnatural and wicked joy of Clytemnestra.

l. 60. οὐδέ γ' ἐς θυμὸν φέρω, 'No! nor can I call him to remembrance.'

l. 62. ποιῶ is attracted into the case of ὄψ. οὐ χεροῖν must be taken together. τὸ πέδον is the acc. loci after ὑπεξεπέμφθη.

l. 64. ἦ κείνος οὗτος; 'What! is this he?'

l. 69. ἔσωσας agrees with σύ, not, as strict grammar would require, with κείνος.

l. 70. ἔχων. The participle agrees with αὐτός or σύ which must be supplied in apposition to χεῖρες. In translating we may render by a possessive pronoun, 'Dearest hands, and sweetest service of your feet,' but

the construction brings as it were the owner of the feet into prominence.

l. 72. ξυνών μ' ἔληθες, 'wert with me and I knew it not,' a common Greek construction; lit. 'escaped my notice being with me.' Cp. El. 744 λανθάνει παίσας. So also, reversing the relation of verb and participle, λήθουσά μ' ἐξέπιπες Ant. 532. With ἔφαινες supply ξυνών.

l. 73. The Paidagogus tells the tale of Orestes' supposed death, in an earlier scene. ἀπώλλυς, the imperf. of an unfulfilled action. Cp. O. C. 274 ὑφ' ὧν δ' ἔπασχον, εἰδότηων ἀπωλλύμην, i. e. 'those by whom I was ill-treated intentionally planned my destruction.' ἔχων, as we say, 'being in possession of facts.' Cp. Ant. 9 ἔχεις τι κείση-κουσας;

l. 76. ἤχθηρα, i. e. as the bringer of bad news. Cp. Ant. 277 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

l. 77. λόγους goes with δείξουσιν but is repeated after the intervening line in ταῦτα. τοὺς ἐν μέσῳ λόγους = 'the story of what took place in the meantime.'

l. 80. ἐννέπω, 'I charge you.' Cp. O. T. 350 ἐννέπω σε τῷ κηρύγματι . . . ἐμμένειν.

l. 82. ἐφέξετον is intrans., 'if ye shall delay.' Observe that the dual is followed by a plural. In such alternations. euphony or metrical necessities seem to have been the guiding principle. Cp. Ant. 533 τρέφων δὲ ἄτα κάπανα-στάσεις θρόνων.

l. 83. σοφωτέροις. Aegisthus as a man would be more skilled in battle than Clytemnestra.

l. 84. τοῦτων. Clytemnestra is meant. The plural is often used for the singular where the reference is not intended to be explicit. Cp. O. T. 366 σὺν τοῖς φίλτατοις αἴσχισθ' ὀμιλοῦντα, ib. 1185 ξὺν οἷς τ' | οὐ χρὴν ὀμιλῶν, in both cases of Oedipus and his mother.

l. 85. μακρῶν . . . λόγων is the predicate of ἔργον. 'This

deed will be no matter of much conversation.' With οὐδέν repeat ἔργον. τόδ' ἔργον οὐκ ἂν εἴη οὐδέν ἔργον μακρῶν λόγων.

l. 87. χωρεῖν. Some word like δεῖ must be supplied from ἔργον, which has itself the notion of 'duty.' Cp. Ant. 730 ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν. προσκύσανθ' is dual=προσκύσαντε. ἔδη, 'shrines.' There were altars and statues of the gods Apollo and Hermes before the house,—of Apollo, as the defender, of Hermes, perhaps, as the god of good luck.

l. 89. Clytemnestra had addressed Apollo earlier in the play in nearly similar terms. Cp. El. 637 κλύοις ἂν ἦδη Φοῖβε προστατήριε.

l. 90. πρὸς τούτοισιν, 'in addition to them' (masc.). πολλά is adverbial, 'often,' and the force is increased by the addition of δῆ.

l. 91. ἀφ' ὧν ἔχοιμι, 'from such things as I had,' implying that she gave of her best, whatever it was. For the optative, cp. O. T. 314 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο. προὔστην, 'approached,' with acc.—an unusual sense.

l. 92. Λύκειος is an epithet by which Apollo was especially invoked against enemies. Aesch. S. c. T. 145 Λύκει' ἀναξ, λύκειος γένου κ. τ. λ. The epithet is connected with λύκος=λυκοκτόνος or 'wolf-slayer.'

l. 93. Asyndeton, or the omission of a connecting particle between words, is frequent in passionate utterances such as commands or entreaties e. g. El. 632 εἶω, κελεύω, θῦε, ib. 986 πείσθητι, συμπόνει πατρί, | σύγκαμν' ἀδελφῶ, παῦσον ἐκ κακῶν ἐμέ, ib. 1235 ἐφεύρετ', ἦλθετ', εἶδεθ' οὐδ ἐχρήζετε.

l. 94. βουλευμάτων, gen. after ἀρωγός.

l. 95. τάπιτίμια is the acc. after δείξον, but in English we should place it as the acc. of the relative clause οἷα

δωροῦνται θεοί, i. e. we say 'shew what rewards the gods give for impiety,' but the Greeks said 'shew the rewards of impiety, of what sort the gods give them.' This is very common, cp. O. C. 369 τὴν πάλαι γένους φθοράν,
| οἷα κατέσχε τὸν σὸν ἄθλιον δόμον.

l. 96. τῆς δυσσεβείας. The article as with an abstract noun.

3.

l. 2. ἄσμέν. Neoptolemus is speaking for his comrades and himself.

l. 3. φεῦ. The interjection is intended to express the astonishment of Philoctetes. 'Oh! to have the speech of such a man.' τὸ λαβεῖν is treated as a noun, nom. or acc. Cp. Eur. Phoen. 1741 φεῦ τὸ χρήσιμον φρενῶν.

l. 4. τοιοῦδ' ἀνδρός, i. e. of a Greek. The gen. depends on πρόσφθεγμα = 'speech uttered by such a man.' ἐν... χρόνῳ. For ἐν to express time, cp. Tr. 18 χρόνῳ δ' ἐν ὑστέρω.

l. 5. τίς; i. e. τίς χρεία; προσέσχε, 'caused you to put in here.' The repetition of the interrogative is natural in moments of excitement. As You Like It, 2. 3 'Why, what make you here? | Why are you virtuous? why do people love you | And wherefore are you gentle, strong, and valiant?'

l. 6. τίς ὀρμή; 'What purpose?' supply προσήγαγε. ὁ φίλτατος. The complete expression would be τίς ἀνέμων ἦν ὁ φίλτατος, ὃς σε προσήγαγεν. Hence the article ὁ φίλτ.

l. 8. γένος is acc. Cp. Eur. Phoen. 126 Μυκηναῖος αὐδάται γένος. The gen. as a predicate with ἐστὶ etc. is

often found. O. T. 917 ἀλλ' ἐστὶ τοῦ λέγοντος. So with ἐκ, Hom. Od. 15. 267 ἐξ Ἰθάκης γένος εἰμί.

l. 10. οἶσθα δὴ τὸ πᾶν, 'There! you know it all.'

l. 11. ὦ φίλης χθονός. The gen. is descriptive. 'O you who belong to a dear land!'

l. 12. Neoptolemus was the son of Achilles by Deidamia, the daughter of Lycomedes, king of Scyrus.

l. 13. τήνδε γῆν. As a rule προσέχειν or προσίσχειν takes the dat. of the place, the construction being προσ. ναῦν Σαλαμῖνι. Here the acc. is used as with a verb of 'coming,' 'going,' e. g. ἀφίκετο.

l. 14. δὴ, 'you must know.'

l. 16. ἡμῖν, 'for us,' i. e. we did not find you in the expedition. Cp. O. C. 81 ἢ βέβηκεν ἡμῖν ὁ ξένος; 'are we to consider the stranger gone?' κατ' ἀρχήν, goes with τοῦ... στόλου, as if the order had been τοῦ κατ' ἀρχήν... στόλου.

l. 17. τοῦδε τοῦ πόνου, 'this trouble in which we are engaged,' i. e. the siege of Troy. γάρ, it is a characteristic idiom of Greek to connect questions with the state of mind which produces them, and this is done by γάρ, as here, cp. ll. 15, 18, 19, and O. T. 1017 οὐ γὰρ Πόλυβος ἐξέφυσέ με, and καί, cp. O. T. 1019 καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί, or δέ, e. g. O. T. 437 τίς δέ μ' ἐκφύει βροτῶν, compare also the frequent use of ἄρα and ἄρα.

l. 18. οὐ γὰρ... εἰσορᾷς; 'Do you not know whom you look on in me?'

l. 19. ὅν γε conveys the reason of the preceding question, 'when I never' etc. Cp. El. 923 πῶς δ' οὐκ ἐγὼ κάτοιδ' ἃ γ' εἶδον ἐμφανῶς;

l. 21. οὐδέν is adverbial, to be taken with ἦσθου. Cp. O. C. 779 ὅτ' οὐδέν ἢ χάρις χάριν φέροι. διωλλύμην, i. e.

at the time when the first expedition went to Troy. Hence the imperfect.

l. 22. 'Know that I have no knowledge of the things concerning which you ask me.' For *ὥς* in this use, cp. O. C. 465 *ὥς νῦν πᾶν τελούντι προξένει*, El. 1341 *ἤγγειλας . . . ὥς τεθηκότα*. *ὦν* is of course due to attraction — *μηδὲν ἐκείνων ὦν*.

l. 23. *ὦ πόλλ' ἐγὼ μοχθηρός*, *πολλά* is adverbial, to be taken with *μοχθηρός*. So *πολλά δεινοί*, Ant. 1046, *πλείστα μῶροι* El. 1326, and even *αἱ πολλὰ βρονταί* O. C. 1514.

l. 24. *μηδέ*. The clause gives the reason for the epithets *μοχθηρός* and *πικρός*. Hence *μηδέ*, not *οὐδέ*. In Latin the same result would be obtained by the use of the subjunctive. Cp. O. T. 817 *ᾧ μὴ ξένων ἕξεστι μηδ' ἀστῶν τινα | δόμοις δέχεσθαι* where the clause explains a preceding *ἐχθροδαίμων*.

l. 25. *Ἑλλάδος γῆς*. The gen. depends on *μηδαμοῦ* which is rendered more indefinite by the addition of *που* 'no where at all in.'

l. 26. *οἱ μὲν*, i. e. the Atreidae.

l. 28. 'Is ever in blossom, and growing worse.' *τέθηλε*, the perfect is used of a fixed state, though the state is present. So often in the part. *σεσωσμένος*, and in verbs expressing a bodily condition e. g. *κεκυφώς*. By a similar metaphor *ἀνθεῖν* is used of a disease, cp. *ἤνθηκεν, ἐξώρμωκεν* Tr. 1089. *κάπτι μείζον ἔρχεται*. Cp. El. 1000 *ἡμῖν δ' ἀπορρεῖ κάπτι μηδὲν ἔρχεται*.

l. 29. *παῖ πατρός ἐξ Ἀχιλλέως*. The *ἐξ* expresses the relation of father and son more strongly than the simple genitive. Cp. El. 659 *τοὺς ἐκ Διὸς γὰρ εἰκὸς ἔστι πάνθ' ὄραν*.

l. 30. *σοι*, dat. of the interested person. 'In me you will find the man.' Cp. supra Soph. 2. 31 *ἡμῖν* and

note. κλύεις, 'you hear,' i. e. you have been told. El. 566 πατήρ ποθ . . . ὡς ἐγὼ κλύω.

l. 32. Ποίαντος. The syllable *οι* is short in prosody here. Such an abbreviation is common in ποιῶ, ποιῶ, τοιοῦτος, and οἴος τε. So παλαίαν Eur. El. 497. Observe that in the text the accent falls on the abbreviated syllable. δν οἴ. Sophocles does not object to placing the article at the end of the line. Cp. Ant. 409 ἡ κατεῖχε τὸν | νέκυν, and more frequently with δέ—Ant. 78 τὸ δέ | βία πολιτῶν δρᾶν.

l. 33. χῶ Κεφαλλ. ἄναξ, i. e. Odysseus.

l. 35. τῆς ἀνδροφθόρου. The article is used as of a well-known poisonous serpent.

l. 37. ἐὶν ἧ. The antecedent is νόσφ. Cp. for the preposition O. C. 1663 σὺν νόσοις ἀλγευός, O. T. 303 οἶα νόσφ ξύνεστιν.

l. 38. ἔρημον is to be taken with με. ἐκ, τῆς ποντίας | χρύσης, 'from the island Chryse.' The island was at no great distance from Lemnos.

l. 40. ἐκ πολλοῦ σάλου, 'after much tossing.' The expression is metaphorical, and refers to Philoctetes' agonies with his wound. So Ajax speaking of his madness, Aj. 351 ἴδεσθέ μ' οἶον ἄρτι κύμα φοινίας ὑπὸ ζάλης | ἀμφίδρομον κυκλεῖται.

l. 42. οἶα φωτὶ δυσμόρω, 'such as were fitting for a sufferer.'

l. 43. καί τι καὶ βορᾶς | ἐπωφέλημα σμικρὸν κ. τ. λ., 'and also a little further help of food,—may such be theirs.' The last words are an imprecation on the Atridae.

l. 45. ἀνάστασιν, 'rising up,' i. e. from my couch, after sleep. The word is cogn. acc. after στῆμαι.

l. 47. ποῖ ἐκδακρῦσαι, i. e. με δοκεῖς. With ποῖ supply δάκρυα.

l. 50. ἀρκέσειεν, 'render help' in the way of bringing

support and food, *συλλάβοιτο*, 'assist' in the cure of the disease. The genitive *νόσου* must be taken with *συλλάβοιτο*. It is a partitive gen. Cp. Eur. Med. 946 *συλλήψομαι τοῦδέ σοι κἀγὼ πόνου*.

l. 52. The construction is—*εὔρισκον οὐδὲν παρὸν πλὴν ἀνιάσθαι*. Supply *εὔρισκον* with the next line. The best MS. of Sophocles does not write the augment in *εὔρισκω*, but the evidence of inscripp. is in favour of writing it.

l. 54. 'So then the time passed on in successive periods.' *χρόνος διὰ χρόνου* seems to mean 'time alternating with time.' Cp. *δι' ἐνιαυτοῦ*, 'year by year.' Others translate *διὰ χρόνου*, 'slowly.'

l. 55. *τι* must be taken with *διακονεῖσθαι*.

l. 57. *τόξον τόδ'*. He has the bow in his hands.

l. 58. *ὃ μοι βάλαι*. The optative expresses frequency. 'Whatever it might shoot for me.'

l. 59. *νευροσπαδῆς ἄτρακτος*, 'the shaft drawn with the bowstring.' *ἄτρακτος* is literally a spindle. Cp. Tr. 714 *τὸν γὰρ βαλόντ' ἄτρακτον οἶδα*, where there is no adjective, as here, attached to the word. *αὐτός*, Philoctetes has no hound to fetch for him.

l. 60. *ἄν . . . εἰλυόμην*. The imperf. with *ἄν* here denotes repetition. 'So often as I shot anything, I would drag myself forth.' Cp. infra ll. 63, 64.

l. 61. *πρὸς τοῦτο* repeats *πρὸς τοῦτο* in l. 58.

l. 62. *πάγου χυθέντος*, 'when frost was spread over the earth.' Cp. Eur. Cycl. 328 *ὅταν βορέας χιόνα χέη. οἷα χεῖματι*, 'as happens in winter time.' Supply *φιλεῖ γίγνεσθαι*. For the construction cp. supra l. 42.

l. 63. *θραύσαι*, sc. *ἴδει*.

l. 66. *ἔφην' ἄφαντον φῶς*, 'I brought to light the hidden flame.' Cp. Virg. Georg. i. 135 'Ut silicis venis abstrusum excuderet ignem.'

l. 67. 'For a habitation with fire provides all things

—except freedom from disease.’ οἰκουμένη, ‘inhabited’ and so ‘habitable.’ Cp. Phil. 2 οὐδ’ οἰκουμένη etc. οὖν connects the sentence closely with ὁ καὶ σώζει μ’ αἰεί, adding to the force of γάρ. House and fire were to most men all the necessaries of life, but for himself Philoctetes adds πλὴν τὸ μὴ, κ. τ. λ.

l. 69. φέρ’ . . . μάθης, ‘Come, learn.’ This use of the second pers. subj. (=μάθε) is very rare. It is after the analogy of the use of the first person, e. g. φέρε ἀκούσωμεν, φέρε ἴδω. The imperat. is usual, e. g. φέρ’ εἰπέ, etc. τὸ τῆς νήσου, ‘the nature of the island.’

l. 70. ἐκῶν, ‘intentionally.’ Cp. O. C. 1634 μήποτε προδώσειν τάσδ’ ἐκῶν.

l. 71. πλέων, i. e. ναυβάτης.

l. 72. ἐξεμπολήσει κέρδος, ‘will get gain by trading.’ So Tr. 93 κέρδος ἐμπολή. ξενώσεται, find entertainment as a ξένος.

l. 74. τάχ’ οὖν . . . ἔσχε, ‘perhaps then some one has put in against his will.’ Philoctetes puts a supposed case, No one would come to the island intentionally, but he might be driven there. τάδε, ‘these accidents.’

l. 75. ἐν τῷ μακρῷ . . . ἀνθρώπων χρόνῳ, i. e. in the long years of human life. ἀνθρώπων is a qualifying genitive to χρόνῳ, cp. Ant. 607 ἀκάματοι θεῶν | μῆνες.

l. 76. οὗτοι refers to τις. Cp. Ant. 707 ὅστις . . . οὗτοι.

l. 77. λόγοις | ἐλεοῦσι, the corresponding clause is ἐκείνο δ’ κ. τ. λ. σῶσαί μ’ ἐς οἶκους which as an action is opposed to λόγοις.

l. 78. προσέδοσαν οἰκτείραντες. The aorist is historical but refers to more than one event of the kind: hence it is parallel to ἐλεοῦσι . . . θέλει. The aorist, however, points out the action in προσέδοσαν as more definite.

l. 80. οἶκους, the plur. is common in words of this

kind. So *δόμους, στέγας*, etc. *ἀπόλλυμαι*, 'I have been and am still wasting away.'

l. 81. *ἐν λιμῶ . . . βόσκων*, 'in hunger myself and feeding,' etc., perhaps there is an intentional contrast in these words.

l. 83. *ἦ τ' Ὀδυσσέως βία*. Cp. supra Aesch. S. c. T.

l. 79 *Πολυφόντου βία* and note.

l. 84. *οἷς*, 'to whom' dat. after *δοῖεν*.

l. 85. *αὐτοῖς*, 'in their own persons.' *ἀντίποιν' ἐμοῦ*, 'recompense for the wrong done to me.' So El. 592 *τῆς θυγατρὸς ἀντίποινα*.

l. 86. *τοῖς ἀφιγμένοις ἴσα | ξένοις*, 'equally with the strangers who have come.' *ἴσα* is really a cogn. acc. after *ἐποικτεῖρειν*.

l. 88. *τοῖσδε μάρτυς ἐν λόγοις*, 'a witness at the saying of these words.' The expression is peculiar. For a similarly pleonastic use of *ἐν*, cp. *ἐν ὀδύναις—οἰκτρὸς* Phil. 185. The 'words' are the words of Philoctetes, not of the Chorus.

l. 91. *καὶ σύ*, 'you as well as I.'

l. 92. *Ἀτρείδαις*, the dat. is due to the verbal notion in *ἐγκλημα*, 'a charge against.' *ὥστε θυμοῦσθαι παθὼν*, 'so as to be angry for what you have suffered.'

l. 93. *χειρί*, dat. of the instrument. *πληρῶσαι θυμόν*, 'to satisfy my desire.'

l. 94. *Μυκῆναι*, the home of Agamemnon: *Σπάρτη*, the home of Menelaus.

l. 96. *τίνος . . . ἐλήλυθας*; 'For what reason thus charging upon them your great anger have you come hither?' *τίνος* is gen. with *χόλον*, i. e. anger for what thing? Cp. O. T. 185 *πόνων ἰκτῆρες. τὸν μέγαν | χόλον*, 'the great anger which you cherish,' 'your great anger.' Cp. El. 302 *ὁ ξὺν γυναιξὶ τὰς μάχας ποιούμενος*, O. T. 634 *τῆν ἄβουλον στάσιν*. For *χόλον ἐγκαλῶν* cp. O. T. 702 *νεῖκος ἐγκαλῶν*.

l. 98. ἐξερῶ . . . ἐρῶ. The variation between the simple and compound is a prominent feature in the style of Sophocles. Cp. O. T. 133 ἐπαξίως . . . ἀξίως, Ant. 898 φίλη . . . προσφιλέης, El. 267 ἴδω . . . εἰσίδω.

l. 99. μολών, 'when I came to them.'

l. 100. Ἀχιλλέα is acc. after ἔσχε, θανεῖν being added in explanation. For the expression cp. Ant. 986 κἀπ' ἐκείνα | Μοῖραι μακραίωνες ἔσχον.

l. 102. ἦ . . . γόνος. Philoctetes in his eagerness asks for confirmation of the statement that Achilles is dead. So in O. T. 943 Jocasta, on hearing of the death of Polybus, asks πῶς εἶπας; ἦ τέθνηκε Πόλυβος; ὦ γέρον;

l. 103. τέθνηκεν must be taken with ἀνδρὸς οὐδενός, θεοῦ δ' ὕπο.

l. 104. τοξευτὸς . . . ἐκ Φοίβου δαμείς, 'overcome by the arrows of Phoebus.' ἐκ to express agency is very common in Sophocles. Cp. El. 526 ὡς ἐξ ἐμοῦ τέθνηκεν, etc.

l. 106. τὸ σὸν | πάθημα=the treatment you have received at the hands of the Atridae.

l. 107. ἐλέγχω, 'enquire into.' κρίνειν or ἐξετάζειν would be more common in this sense.

l. 108. μέν without a corresponding δέ is often found with οἶμαι and δοκῶ. καὶ τὰ σ', 'even your.'

l. 110. τὸ σὸν . . . πρᾶγμα, i. e. τὸ σὸν πάθημα.

l. 112. ἦλθόν με . . . μέτα i. e. μετῆλθόν με. For the tmesis cp. El. 746 σὺν δ' εἰσίσσεται | τμητοῖς ἱμάσι, ib. 1066 κατὰ μοι βόασσον. ποικιλοστόλῳ, 'gaily furnished.' δαίδαλόν τι χρῆμα . . . ὡς πολλοῖς χρώμασι ποικιλλόμενον, Eustath. p. 310, 41.

l. 113. δῖος, in the Homeric sense, as we have δια Κλυταιμνήστρα. χῶ τροφεύς κ. τ. λ. i. e. Phoenix, cp. Il. 9. 481-490.

l. 114. μάτην, 'falsely,' i. e. without ground.

l. 115. γίγνοιτο. The optative is due to oratio obliqua.

l. 116. τὰ πέραμα, i. e. Troy. So infra l. 122.

l. 118. 'They did not long detain me from setting sail with speed.'

l. 120. ὅπως ἴδοιμ' ἄθαπτον, 'that I might see him ere buried.' The journey from Scyrus to Troy would be very short, cp. l. 123. οὐ γὰρ εἰδόμην. The middle voice of εἶδον is not rare in the Tragic poets. It seems to imply a special interest in the sight on the part of the speaker. 'For I had never sight of him.'

l. 122. τὰπὶ Τροίᾳ πέραμα, 'the towers which overhang Troy.' αἰρήσοιμι. For the optative, cp. Aj. 313 εἰ μὴ φανοίην πᾶν, κ. τ. λ. The *future* optative is rarely found except in oratio obliqua.

l. 123. πλέοντί μοι. For the dat. cp. O. T. 735 καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξελλυθῶς ;

l. 124. πικρόν, owing to the death of Achilles. The acc. must be taken with κατηγομένην, a construction somewhat unusual.

l. 126. δμνόντες, the plural is admissible because στρατός is a 'noun of multitude.' Cp. supra Aesch. Pers. l. 50.

l. 128. ἔκειτο, 'lay ready for burial.'

l. 129. οὐ μακρῶ χρόνῳ. The words go with ἐπεὶ, 'not long after.'

l. 130. ὡς εἰκὸς ἦν, sc. με ἐλθεῖν.

l. 132. τλημονέστατον, 'most wicked' i. e. most reckless of right and justice. Cp. El. 439 τλημονεστάτη γυνή, of Clytemnestra.

l. 133. Ἀχιλλέως. The -εως of these genitives may be scanned as one syllable or two. Cp. Ὀδυσσεώς (υ-υ-). l. 153 etc. Ἀχιλλέως (υ-υ-)

supra l. 29.

l. 134. ἐλέσθαι, 'choose,' 'take for your own.'

l. 135. Λαέρτου. Sophocles uses Λαρτίου, Λαίρτου and Λαερτίου for the gen. of Λαέρτης.

l. 136. δακρύσας, 'bursting into tears,' such is the

signification of the aorist tense. *ἐξάνισταμαι*, 'rise up from the assembly.' We may suppose that Neoptolemus preferred his request to the Atridae when in council.

l. 138. *ὦ σχέτλιε*. The sing. number is used because Neoptolemus addresses himself specially to the chieftain who had told him the decision of the council.

l. 139. *πρὶν μαθεῖν ἐμοῦ*, 'before you learnt of me.' For the gen. after *μανθάνειν*, cp. O. T. 545 *μανθάνειν δ' ἐγὼ κακὸς σοῦ*.

l. 140. *ὁ δ' εἶπ'* Ὀδυσσεύς, 'And then Odysseus said,' lit. 'And he said, (that is,) Odysseus.' The article has a demonstrative force. Cp. Eur. El. 17 *τὸν μὲν . . . μέλλοντ' Ὀρέστην. ὦν κύρει*, 'he chanced to be at hand.' *κύρει* is the imperfect with the omission of the augment which is permissible in long speeches, cp. *δάκρυσα* just above.

l. 142. *αὐτά* (the arms) *κάκεινον*, 'and him' i. e. and the body of Achilles.

l. 143. *ἤρασσον κακοῖς*. So *ὄνειδεσσω ἤρασσον* Aj. 724, *θείνει δ' ὄνειδει* Aesch. S. c. T. 382. Supply *αὐτούς* or *αὐτόν* (of Odysseus).

l. 144. *οὐδὲν ἐνδεὲς ποιούμενος*, 'omitting no term of insult.'

l. 146. *ὁ δ' ἐνθάδ' ἦκων*, 'being brought into this position.' Cp. O. T. 1158 *εἰς τόδ' ἦξεις*, O. C. 1265 *κάκιστος ἦκειν* (infra O. C. 17).

l. 147. *πρὸς ἀξήκουσεν*. These words go with *ὠδ' ἡμείψατο*, and *δηχθεῖς* is used absolutely, 'in vexation.'

l. 148. Greek tragedy takes little or no account of Chronology. The Trojan war lasted only 10 years, and Neoptolemus had not seen his father when it began, yet Odysseus reproaches him for taking no share in it. So in the *Electra*, Orestes is conveyed away as an infant at his father's death, who has been absent from home 10

years at Troy; and left him as a child at home on his departure.

l. 149. *καὶ ταῦτ'*, i. e. *τὰ ὄπλα*. The words must be joined with *ἔχων*. *καὶ λέγεις*: not only do you do nothing, but you even speak impudently.

l. 150. *οὐ μὴ ποτ'*... *ἐκπλεύσης*, 'you certainly shall never.' There is no reason to suppose an ellipse of *δέος ἐστί*: the subjunctive is used to express a strong assertion in regard to the future. The future can be used in the same way, e. g. *El. 1052 οὐ σοι μὴ μεθέψομαι ποτε* though this is less usual. Cp. *Hom. Od. 12. 383 δύσομαι εἰς Ἄϊδαο καὶ ἐν νεκύεσσι φαείνω*. Cp. *supra Aj. 32. ἐς τὴν Σκύρον*, 'to your Scyros,' the article is contemptuous.

l. 151. *κακά* is acc. after *ἀκούσας*, but must also be supplied in an adverbial sense to *ἐξονειδισθεῖς*. For a similar construction, cp. *Ant. 537 καὶ συμμετίσχω καὶ φέρω τῆς αἰτίας*, where the genitive is really in construction with the first word in the line.

l. 152. *πλέω*, 'I am sailing,' 'I am on my voyage.'

l. 153. 'By Odysseus, vilest of men, and born of vile parents.' Cp. *Eur. Androm. 590 ὦ κάκιστε, κάκ κακῶν*. Ulysses was supposed to be really the son of Sisyphus, 'quia ex furtivo Sisyphi compressu gravidam Anticleam duxerat Laertes.'

l. 154. *ὡς τοὺς ἐν τέλει*, 'so much as those in authority' i. e. as the Atridae; *οἱ ἐν τέλει, οἱ ἐν τέλει βεβῶτες* = those in power. In prose even *τέλη* is used in this sense.

l. 155. *ἐστὶ πᾶσα τῶν ἡγουμένων*, 'is entirely in the power of the rulers.' For this sense of *ἐστί*, cp. *Ant. 737 πόλις γὰρ οὐκ ἔσθ' ἤτις ἀνδρός ἐσθ' ἐνός*, *O. T. 917 ἀλλ' ἐστὶ τοῦ λέγοντος*.

l. 159. 'May he be my friend, and the friend of the gods.'

ll. 160—170. The metre of these lines is irregular.

Observe also that the Doric dialect is used, in Γᾶ, *μᾶτερ, ἐπηυδώμαν, Ἀτρείδᾶν*. This is usual in the choruses, or lyric parts of tragedy, the Doric being, as it were, the native dialect of choric poetry. The chorus call Gaia to witness that even at the time of the giving of the arms to Odysseus, they had lifted up their voices to her in protest against the unjust act.

l. 160. Gaia (= Rhea or Cybele) was accounted the oldest of the gods. Cp. Ant. 338 *θεῶν δὲ τῶν ὑπερτάτων γᾶν κ. τ. λ. ὄρεστέρα*: the rites of Cybele were celebrated on the mountains. The worship of Rhea being observed in Phrygia and Lemnos, the chorus could invoke the deity in both places. *παμβῶτι*: this epithet applies to Γᾶ in a more literal sense than *ὄρεστέρα*.

l. 161. τὸν μέγαν Πακτωλὸν εὐχρυσον, 'the mighty Pactolus, rich in gold.' Sophocles does not observe the rule that two attributes cannot be joined to one substantive without a conjunction, (*πολλὰ καὶ μέγала* etc). Cp. O. T. 1199 τὰν γαμψώνυχα παρθένον χρησιμφδόν, O. C. 675 τὰν ἄβατον θεοῦ | φυλλάδα μυριόκαρπον. Observe that one adj. precedes, the other, follows the substantive.

l. 162. *κάκει*, 'even there' i. e. even when at Troy.

l. 163. 'When the insolence of the Atridae went wholly against him (Neoptolemus, who is close at hand).' For *πᾶσ' ἐχώρει*, which must be taken together, cp. O. T. 1440 *πᾶσ' ἐδηλώθη*.

l. 164. *ὅτε* defines the time of *ἐχώρει*, 'at the time when.' *πάτρια, πατρῶα* would be more usual of possessions derived from a father. 'The ancients distinguished *πατρῶος*, "descending from father to son," as property, fortune etc., from *πάτριος* "handed down from forefathers" as manners, customs, institutions; while *πατρικός* is used chiefly of hereditary friendships and feuds.' L. and S. sub voc. *πατρῶος. παρεδίδοσαν*, i. e. τῷ Λαρτίου.

l. 165. 'O blessed goddess, who ridest on the bull-slaying lions,' i. e. riding in a car drawn by lions. Cp. Virg. Aen. 12. 735 'junctos conscendebat equos.'

l. 166. **σέβας ὑπέρτατον**. These words must be taken in apposition to **τεύχεα**, l. 164.

4.

l. 2. **μῦθος**. Other Ionic forms allowed in the Tragg. are **νοῦσος**, **ξείνος**, **γούνατα**, and **μέσσος**.

l. 4. **κατείχομεν | γνώμη**, 'we had in our minds.'

l. 7. **παῖδες**. Antigone and Ismene are meant. **δρών**. The miseries of Oedipus are apparent to the eye; he is old and blind, ill-clad, and dependent on charity for food.

l. 10. **ἔσθητι σὺν τοιαῦδε** = 'having such robes.' **σύν** is frequently used by Sophocles to denote accompanying circumstances. Cp. O. T. 17 **σὺν γήρα βαρεῖς**, O. C. 1663 **σὺν νόσοις | ἀλγεινός**. **τῆς**. Homeric use of the article for a relative. This is not uncommon in Aeschylus and Sophocles in the oblique cases, after vowels. In Euripides it is more rare. Cp. Eur. El. 279 **τῷ πατὴρ ἀπόλετο**.

l. 11. **γέρων γέροντι**. These words complete **συγκατέκηνεν**, 'has made its dwelling with him, aging with his age.' The dative is due to **συν-** in composition. The collocation of the same word in different cases is common in tragedy. Aesch. P. V. 19 **ἄκοντά σ' ἄκων**, ib. 218 **ἔκονθ' ἐκόντι**, ib. 674 **ἄκουσαν ἄκων**. So Hom. Od. 5. 155 **παρ' οὐκ ἐθέλων ἐθειλόουση**, with an inversion of the negative in order to obtain the favourite order.

l. 12. **πλευράν**, sing. for pl. **κρατί**, 'on his head.'

l. 14. **ἀδελφὰ δ' . . . τούτοισιν**, 'akin to these;' his maintenance is in harmony with his attire. For the meta-

phorical use, cp. Ant. 192 ἀδελφὰ τῶνδε κηρύξας. The dat. is here used because the word expresses similarity; in Ant. the gen. is due to the substantival use. Cp. ὑμεναίων ἔγκληρον Ant. 814, τοῖς ἰσοθέοις ἔγκληρα ib. 837. φορεῖ has a literal sense. Oedipus seems to have carried a wallet for provisions.

ll. 17, 18. τροφαῖς | ταῖς σαῖσιν, 'by reason of your nurture.' The dat. is used as in Ant. 390, 1 σχολῇ ποθ' ἦξει δεῦρ' ἂν ἐξηύχουν ἐγὼ | ταῖς σαῖς ἀπειλαῖς, Eur. Hel. 79 ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖς. κάκιστος . . . ἦκειν, 'that I am reduced to be the basest of men.' For this use of ἦκω cp. O. T. 1519 ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω. But the literal meaning, 'I am here,' is not altogether lost sight of.

ll. 19, foll. ἀλλ' ἔστι γάρ κ.τ.λ. ἀλλά is continued in καὶ πρὸς σοί κ.τ.λ. The sentence is interrupted in order to give prominence to the clause ἔστι γάρ πᾶσι. θρόνων, partitive gen. ἐπ' ἔργοις πᾶσι, 'in all his deeds.' Aesch. Suppl. 1037 τίεται δ' αἰολόμητις θεὸς ἔργοις ἐπὶ σεμνοῖς.

l. 22. The meaning is, 'My wrongs to you admit of remedy, but cannot be made worse.' Bitterness and reproaches will not make Polynices more sensible of his guilt: and Oedipus has reached the extreme of misery.

l. 25. ἀτιμάσας, 'dishonouring me,' i. e. by not deigning to reply. In this sense ἀτιμος is not uncommon. O. C. 49, 50 μή μ' ἀτιμάσης . . . ὧν σε προστρέπω φράσαι, to which the answer is οὐκ ἀτίμος ἐξ ἐμοῦ φανεῖ.

l. 26. & μηνίεις. The acc. is cognate, and almost=an adverb. 'Why, you are angry!' The usual construction of μηνίω is given in O. C. 1274 πατρὶ μηνίσας φόνου.

l. 28. For ἀλλά, placed after the imperative in entreaties, cp. El. 411 συγγένεσθέ γ' ἀλλὰ νῦν, ib. 415 λέγ' ἀλλὰ τοῦτο. It is not uncommon.

l. 29. δυσπρόσοιστον, 'hard to approach,' 'morose.' ἀπροσῆγορον=neither speaking nor allowing speech.

l. 30. προστάτην, 'suppliant.' This sense of the word only occurs here and O. C. 1171. Usually it means a 'protector,' and specially the protector of a metic or resident alien.

l. 34. ἡ δυσχεράναντ', κ.τ.λ. δυσχεραίνειν can mean 'to cause difficulties,' hence here 'causing annoyance,' 'vexatious.' In a similarly causal sense κατοικτίσαντα = 'arousing pity.' This sense is however rare, and perhaps due in part to the use of τέρψαντα in l. 33.

l. 35. παρέσχε, the gnomic aorist. Cp. Ant. 1353 γίη τὸ φρονεῖν ἐδίδαξαν. τινά, 'of some kind,' softens the oxy-moron φωνὴν τοῖς ἀφωνήτοισι.

l. 37. αὐτὸν τὸν θεόν = Poseidon, at whose altar Polymces had been sacrificing. ποιούμενος, the middle is used of an action done for one's own benefit.

l. 38. ἐνθεν, 'from whose altar.' The raising up from an altar implied protection. ὧδ' . . . μολεῖν, 'so that I came hither.' ἀνέστησεν has almost the sense of ἔπεμψε, hence the infin.

l. 39. ὁ τῆσδε τῆς γῆς κοίρανος, i. e. Theseus, king of Attica.

l. 42. καὶ ταῖνδ' ἀδελφαῖν, 'these sisters here.' The omission of the article implies that they are present, close at hand. κυρεῖν, 'to be made good.' Cp. Tr. 291 νῦν σοι τέρψις ἐμφανῆς κυρεῖ.

l. 43. & δ' ἦλθον, 'why I came,' cp. l. 26. Cp. O. T. 1005, καὶ μὴν μάλιστα τοῦτ' ἀφικόμην.

l. 46. γονῆ . . . γεγαίτερα. We should have expected γεραίτερος, but such an *hyperallage* is common in the tragic writers. Cp. Eur. Tro. 1110 πατρῶν θάλαμον ἐστίας, ib. H. F. 336 ἀθλίφ μητρὸς ποδί.

l. 47. φύσει νεώτερος. For this use of φύσει (= 'by birth') cp. Hdt. 7. 134 φύσει γεγονότες εὔ.

l. 49. χειρὸς οὐδ' ἔργου. Both words come under one

general notion, and so are connected by οὐδέ, not by οὔτε. Cp. Aj. 439 οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς.

l. 52. ταύτη, 'in this way,' i. e. to this effect. For the fem. demonstrative cp. O. T. 857, 8 οὔτε τῆδ' ἐγὼ | βλέψαιμ' ἂν οὔνεκ' οὔτε τῆδ' ἂν ὕστερον.

l. 53. Doric Argos in Peloponnese must be distinguished from Pelasgic Argos in Thessaly. So we find, O. C. 378, τὸ κοῖλον Ἄργος βὰς φυγὰς, El. 4 τὸ γὰρ παλαιὸν Ἄργος οὐπόθεις τόδε.

l. 54. λαβῶν Ἄδραστον πενθερόν, i. e. taking to wife the daughter of Adrastus.

l. 55. After ἔστησα supply πάντας. γῆς . . . Ἀπίας = Peloponnese, so called, according to tradition, from Apis, a king of Argos. It is doubtful whether this word is the same with ἄπιος (ᾶ), 'distant.' Sophocles, O. C. 1685, uses ἄπιος (ᾶ) = 'far off.'

l. 56. καὶ τετίμηνται δόρει, 'and are honoured most in war.' The superlative must be continued from πρώτοι. For the language cp. O. T. 1202 βασιλεὺς καλεῖ | ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης.

l. 58. πανδίκως, 'justly,' i. e. as becomes a prince, who ought to die in the attempt to recover his throne rather than remain in banishment. Cp. O. T. 853 φανεί δικαίως ὀρθόν. Others 'in fair fight.'

l. 62. ἐμαυτοῦ κ.τ.λ. The genitives depend on λιτάς, 'prayers in behalf of.'

l. 64. λόγχαις, 'spears,' i. e. leaders, each of whom was distinguished by his spear.

l. 66. οἰωνῶν ὁδοῖς, 'in the ways of birds,' i. e. in augury. Prometheus communicated to mankind the secret of divination by the flight of birds. Aesch. P. V. 487 foll. ἐνοδίους τε συμβόλους | γαμψωνύχων τε πτήσιν οἰωνῶν σκεθρῶς | διώρισ', κ.τ.λ.

ll. 70, 71. κατασκαφῆ is dat. of the manner; πυρί of

the instrument. For Tydeus and Capaneus see supra Aesch. 3.

l. 72 ὄρνυται, 'rushes on.' The word expresses the youthful vigour of Parthenopaeus.

l. 73. 'Called after the manner of his birth from a mother who was long a virgin,' i. e. Parthenopaeus, from παρθένος. χρόνω must be taken with πρόσθεν. The genitive goes with ἐπώνυμος, to which λοχευθείς is added in further explanation.

ll. 75, 76. 'And I, your son, or if not your's but the child of evil destiny, called at least your son.' Cp. O. T. 1080 ἐγὼ δ' ἐμαυτὸν παῖδα τῆς τύχης νέμων.

l. 78. οἷ, i. e. ὁ στρατός. ἀντί, κ. τ. λ., 'by these thy children and thy life,' i. e. as you love them. Cp. the use of the word ἀντιάζω. In this sense πρὸς with the gen. is more common.

l. 80. μῆνιν . . . εἰκαθεῖν, 'to yield in your wrath.' The acc. is almost cognate, or rather in apposition to the cognate idea. Cp. O. C. 1204 βαρεῖαν ἡδονὴν νικᾷτέ με. This use is not found elsewhere with the verb εἰκαθεῖν.

l. 81. τῷδ' ἀνδρί, i. e. ἐμοί.

l. 82. πάτρας. ἀποσυλᾶν τινά τι is the more usual construction, but the gen. is convenient here because it suits ἐξέωσε.

l. 83. ἐκ χρηστηρίων, 'issuing from oracles.'

l. 84. οἷς ἂν σὺ προσθῆ, '(That side) to which you attach yourself,' or ἀλκήν may be supplied with προσθῆ.

l. 85. κρηνῶν . . . ὀμογνίων, 'by the wells of which our fathers drank and the gods of our family.' The adjective must be taken with both substantives. The scarcity of water in Greece gave a kind of sacredness to the springs.

l. 88. οἰκοῦμεν, 'have a home.'

l. 92. τῆμῃ . . . φρενί, 'my purpose.' Cp. Ant. 1015 τῆς σῆς ἐκ φρενός, ib. 1063 ὡς μὴ ἔμπολήσω ἴσθι τὴν ἐμὴν φρένα, Pers. 40 and note.

l. 93. ὄγκος has much the same signification as the Latin 'moles,' (1) 'trouble,' 'difficulty,' as here, (2) 'size,' and finally, 'pride.'

l. 96. ἔστι=ἔξεστι, 'it is in my power.'

l. 98. τοῦ πέμψαντος οὐνεκ', i. e. for Theseus' sake.

l. 100. τῆσδε δημοῦχος χθονός, 'guardian of this land.' δημοῦχος is treated as a substantive.

l. 102. δικαίων ὥστε, 'deeming it right that he should.'

Cp. O. C. 570 παρήκεν ὥστε βραχέ' ἐμοὶ δεῖσθαι φράσαι.

l. 103. ὁμφῆς. There is a religious association clinging to the word. Cp. O. C. 550 κατ' ὁμφὴν σῆν.

l. 104. ἀξιωθείς, 'deemed worthy of a reply.'

l. 105. τοῦδ' is emphatic, 'of him whom you see before you.'

l. 106. σκῆπτρα καὶ θρόνους. The plur. is very common in these words. It adds a kind of splendour to the expression.

l. 108. τὸν αὐτὸς αὐτοῦ. For the emphatic juxtaposition cp. O. C. 442 οἱ τοῦ πατρὸς τῷ πατρί.

l. 109. φορεῖν must be taken after ἔθηκας. Cp. Eur. Her. 990 κάμνειν με τήνδ' ἔθηκε τὴν νόσον.

ll. 110, 1. πόνῳ . . . κακῶν. Cp. συμφορὰ κακῶν, etc. ἐμοί must be taken after ταῦτῳ.

l. 113. ὥσπερ ἂν ζῶ, 'whatever be my life.' Oedipus alludes to Polynices' mention of his τροφαί. Some take ὡς for ἕως which is doubtful. μεμνημένος. The participle is connected in construction with ζῶ, which requires ἐγώ.

l. 114. μόχθῳ τῷδ' ἔθηκας ἔντροφον, 'you have cast me into this trouble in which I live.' Cp. Aj. 622 παλαιᾷ ἔντροφος ἡμέρα.

l. 115. ἐκ σέθεν=ὑπὸ σοῦ. This use of ἐκ is common in Sophocles.

l. 117. μή. The position of the negative, which be-

longs to ἐξέφουσα, is remarkable. Cp. El. 905 δυσφημῶ μὲν οὖ.

l. 118. ἦ τὰν οὐκ ἂν ἦ, 'Verily, I should not be alive at all.' τὸ σὸν μέρος. Cp. Ant. 1062 οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

l. 120. ἐς τὸ συμπονεῖν, 'looking to the help which they give me.'

l. 123. ὡς αὐτίκ'. The ὡς is pleonastic, as in ὡς ἐτητύμως, ὡς παρ' οὐδέν, and similar expressions. 'The God regards thee not indeed immediately as yet.' οἶδε. Oedipus speaks as if he saw the battalions. Others, 'the God regards thee not yet, as he soon will regard thee,' i. e. the god will soon punish thee.

l. 124. οὐ γάρ, κ.τ.λ., 'for there is one who shall never call that (town) his city.' Polynices is to die ἀπολις. This use of τις in threats is not uncommon, e. g. Aj. 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τι.

l. 128. ἐλθεῖν, sc. τὰς ἀράς. The curses are regarded as living spirits whom Oedipus has called into being. So in Aesch. S. c. T. 695, ὁ φίλον γὰρ ἐχθρά μοι πατὴρ τέλει' ἀρὰ | ξηροῖς ἀκλαύστοις ὄμμασιν προσιζάνει.

l. 129. ἴν' ἀξιῶτον, 'that ye think it worth while.' Cp. El. 172 οὐκ ἀξιοῖ φανῆναι.

l. 130. καὶ μὴ ἕλατιμάζητον, εἰ, κ.τ.λ., 'and may not think it a light matter that.'

l. 131. αἶδε refers to the sisters standing by. There is a deep pathos in this simple contrast of the brothers and sisters.

ll. 132, 3. 'Therefore they (i. e. the sisters) are sovereign over thy supplication and thy throne.' The piety of the sisters condemns the conduct of the brothers. Others take ἀραὶ as the nom. to κρατοῦσι, and θάκημα καὶ . . . θρόνους = κράτη καὶ θρόνους, but the first rendering is more in accordance with the contrast drawn in αἶδε γάρ, κ.τ.λ. The repe-

tition of the possessive is very emphatic. 'The supplication in which you trust'—'the throne which you hope for.' For the acc. after κρατεῖν cp. Aesch. Suppl. 255 καὶ πᾶσαν αἶαν . . . κρατῶ.

l. 134. ἀρχαίοις νόμοις. Cp. Ant. 457 αἰεὶ . . . ζῆ ταῦτα (the laws which Antigone reveres) κοῦθεὶς οἶδεν ἐξ ὄτου φάνη.

l. 137. γῆς ἐμφυλίου, 'the land of thy kindred.' Cp. O. T. 1406 αἶμ' ἐμφύλιον.

l. 139. τὸ κοῖλον Ἄργος, cp. supra l. 53.

l. 140. θανεῖν κτανεῖν θ'. θανεῖν κτανόνθ' would have been more regular, for the construction which follows (ὑφ' οὐπερ) is adapted more immediately to θανεῖν. But the use of the infinitive gives more prominence to the *action* in κτανεῖν, and it is easy to supply ἐκείνον. συγγενεὶ χερί is 'by the hands of a kinsman.'

l. 142. ὧς σ' ἀποικίση, 'to remove thee hence to its own land.'

l. 143. τάσδε δαίμονας, i.e. the Furies. Oedipus distinguishes between Ἄρά and the Erinys. Cp. El. 111 καὶ πόντι' Ἄρά, σεμναὶ τε θεῶν παῖδες Ἑρινύες.

l. 144. σφῶν, 'you and your brother.'

l. 146. For καὶ . . . τε, answering to each other, cp. O. T. 347 καὶ συμφνεύσαι τοῦργον εἰργάσθαι θ', ὄσον κ.τ.λ.

l. 148. τοιαῦτ' ἐνειμε . . . γέρα, 'apportioned such honours.' So γέρα . . . διώρισεν, Aesch. P. V. 438. Here the phrase is used ironically.

l. 149. ταῖς παρελθούσαις ὁδοῖς, 'by reason of your journey to Argos and hither,' which are 'past' journeys as compared with the intended journey to Thebes.

l. 150. οὐ ξινήδομαι is = συμπενοῶ. Cp. Eur. Med. 136 οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος.

l. 151. τῆς τ' ἐμήs must be taken with κελεύθου. no less

than *δυσπραξίας*. In fact *κέλευθος δυσπραξία τε* may be regarded as = *κέλευθος δυστυχής*.

l. 152. *τέλος* is an accusative in apposition to the action of the verb. 'With what an ending to our enterprise have we set forth from Argos!'

l. 154. *τοιούτον οἶον, κ.τ.λ.* added in further explanation of *οἶον*, l. 152.

l. 155. *ἀποστρέψαι πάλιν*, sc. *τὸ στράτευμα*. The construction with *οἶον* is no longer kept in view.

l. 156. *συγκύρσαι*. Supply *δεῖ* or *χρή* from *ἔξεστι*.

l. 157. *τοῦδ'* is Oedipus. *ὅδε* = *ἐγώ* does not stand without some other word in Sophocles, i. e. *ὅδ' ἀνὴρ*, etc. But others take it = *ἐμοῦ*. For *ἄμαιμος* means 'brother' or 'sister,' rather than 'son' or 'daughter;' and it is not likely that Polynices would refer at this moment to the peculiar relation in which Oedipus stood to his daughters.

l. 159. *ἔάν*. The *a* is long. So Ar. Vesp. 228, Plut. 126. There seems to be no other instance of this in the Tragg., but *ἄν* is long in Eur. Tro. 409 *οὐκ ἄν ἀμσθί*, H. F. 1254.

l. 161. The construction goes on from *ἀλλ' ὑμεῖς* in 157 to *σφῶ γ'* in 159, and finally to *ἀτιμάσητε*, the simple entreaty *ἀλλ' ὑμεῖς μὴ ἀτιμάζητε* being amplified by the dependent clauses, *ἐπεὶ, κ.τ.λ. . . ἔάν, κ.τ.λ.*

l. 162. *κάν κτερίσμασι*. The verbal notion, 'honour me with,' or the like, must be supplied from *θέσθε*.

l. 164. *τοῦδ' ἀνδρός* is gen. of origin with *κομίζετον*, 'obtain from this man.' So with the middle voice, O. T. 580 *ἄν ἢ θέλουσα πάντ' ἐμοῦ κομίζεται*. *τοῦδ' ἀνδρός*, i. e. Oedipus. *οἷς* = *τούτοις δ*.

l. 165. *τῆς ἐμῆς ὑπουργίας*, 'for the service rendered to me.' Gen. of cause. Cp. O. T. 48 *σωτήρα κλήζει τῆς πάρος προθυμίας*.

l. 167. *τὸ ποῖον*. Cp. O. T. 291 *τὰ ποῖα ταῦτα*; the

addition of the article is common. It adds a kind of definiteness to the interrogative.

l. 168. *στρέψαι* is the first aor. imperat. middle.

l. 170. *οὐχ οἶόν τε*, 'it is impossible.' For the quantity cp. supra Phil. 32. *αὔθις*, 'a second time.' *πάλιν*, 'on the way back to Thebes.'

l. 172. *ὦ παῖ*. In the use of these words there is a mingled tenderness and expostulation.

l. 174. *πρεσβεύοντ'*, 'being the elder.'

l. 175. *τοῦ κασιγνήτου πάρα*. *παρά*, with the gen. to express the agent, is not a common construction in classical Greek. It denotes the source from which the action comes.

l. 176. *ἐκφέρει*. The verb is used intransitively, 'proceed to their end.' Cp. Tr. 824 *ὅποτε τελεόμηνος ἐκφέρου . . . ἄροτος*.

l. 177. *ἐξ ἀμφοῖν*, 'at each others' hands,' = *ἐξ ἀλλήλων*.

l. 178. *χρηΐζει γάρ* = 'for he speaks his wish.' It is extremely doubtful whether the words can have the sense which some give to them, 'he speaks prophetically.' *συγχωρητέα*. The plural is common in verbals. Cp. Thuc. I. 72. 1; ib. I. 86. 2; Ant. 677 *ἀμυντέα*, ib. 678 *ἡσσητέα*.

l. 181. *οὐδ'* = 'but we will not tell.' The *-δέ* is adversative. Cp. El. 132 *οὐδ' ἐθέλω προλιπεῖν τάδε*.

l. 184. *καί, κ.τ.λ.*, 'it is so, and do not,' etc. Cp. Ant. 576 *δεδογμέν' ὡς ἔοικε τήνδε καθανείν*. | *Καὶ σοὶ τε κάμοι*.

l. 185. *ἔσται μέλουσα*, 'shall be a matter of anxiety.' *ἔσται* here is used not unlike an auxiliary verb. *δύσποτμος, κ.τ.λ.*, 'inasmuch as it is rendered ill-starred,' or as others 'though it is rendered,' etc.

l. 187. *εὐδοοίη*, 'prosper your life.'

l. 188. *θανόντ'*. It is true, as a general rule, that *ι* of the dative cannot be elided in Greek tragic verse. But

there appear to be exceptions—(1) this passage, for the construction requires *θανόντι*, (2) Aesch. Pers. 850 *παῖδ' ἐμῶ*, (3) Soph. Tr. 675 *ἀργῆτ' οἶδς . . . πόκω*, (4) Eur. Alc. 1118 *Γοργόν' ὡς κατατόμω*, and perhaps El. 456.

l. 189. *μέθεσθε*. The sisters have been clinging to Polynices.

l. 190. *βλέποντ'*, 'alive.' The metaphor is very common. The full expression is *βλέπειν (ὄραν) φάος ἡελίοιο*.

l. 193. *εἰ χρῆ, θανούμαι*, 'if it is fated, I must die.' Cp. Aesch. S. c. T. 719 *θεῶν διδόντων οὐκ ἂν ἐκφύγοις κακά*, where the scene is quite parallel to this.

l. 195. *εἴ σου στερηθῶ*. The use of *εἰ* with the subjunctive is poetical and rare. Cp. O. C. 509 *οὐδ' εἰ πονῆτις*, O. T. 873 *εἰ ὑπερπλησθῆ*, ib. 198, *εἴ τι νύξ ἀφῆ*, Ant. 710 *κεῖ τις ἦ σοφός*.

l. 196. For *φύναι* cp. Aj. 646, *ἡ ἀπανθ' ὁ . . . χρόνος | φύει τ' ἄδηλα*. *σφῶν* goes with *ἀρώμαι*, but *σφῶ* must be understood with *ἀντήσαι*. *τῆδε . . . χἀτέρω*, cp. supra l. 52 *ταύτη*.

l. 198. *πᾶσι* is masc. 'For all may see that ye are.'

EURIPIDES.

INTRODUCTION.

OF Euripides we possess two biographies. The first and longer is filled with details, for the most part scandalous or mythical, of the poet's personal life, gathered from the comedians and other untrustworthy sources; the second briefly sketches the striking characteristics of Euripides as a writer. Neither is of much value; and even the text is confused and uncertain, no good MS.

being in existence. Other authorities, such as Aulus Gellius and Suidas, seem to have repeated, without much examination, the stories current in their time. Hence we are not only left with very scanty information about the poet, but in the place of truth we possess a number of traditional stories, incorrect beyond a doubt in part, and yet not altogether to be cast aside. For though we may easily suppose that the comic poets, who were the persistent enemies of Euripides, caricatured and exaggerated the facts, it is hardly possible to imagine that there was no foundation whatever for their jests. The poet's personal life may have been passed in seclusion, so that almost any story could be told of it without contradiction, but his birth and the names and condition of his parents would be known to many among the Athenians. When therefore we are told that Euripides was an Athenian, the son of Mnesarchides and Clito, of whom the latter sold herbs, and when we find this story supported by the language of Aristophanes, who brings the nature of Clito's occupation forward on the public stage (Ar. Acharn. 478 *σκάνδικά μοι δός, μητρόθεν δεδεγμένος*, ib. *Ranae 840 ἄληθες ἔ παί τῆς ἀρουραίας θεοῦ*;) it is difficult to disbelieve the story entirely, however much we may be disinclined to accept it as a statement of the truth. That the parents of Euripides, whatever their occupation, were not poor or despicable is clear from the education which they gave their son; and from the fact that he possessed a considerable collection of books, at that time both expensive and rare.

Euripides is said to have been born in the island of Salamis, on the day of the great battle, 480 B.C. If this date be correct, he was forty-five years the junior of Aeschylus, and fifteen years the junior of Sophocles. He was an Athenian citizen of the Phlyensian tribe. In the early part of his life he gave attention to gymnastic, and

perhaps to painting, but becoming attached to the philosophers Anaxagoras and Socrates, and the sophists Prodicus and Protagoras, he abandoned all other pursuits for philosophy and poetry. Socrates is said to have assisted him in composition, but this is probably a fiction, and merely means that the influence of the master can be traced in the poet's work. His early youth would seem to have been passed on the island of Salamis, and perhaps he retired there even in later years; at least tradition pointed out a cave in the island—'spelunca taetra et horrida' (Aul. Gell. N. A. 15. 20. 5)—where he composed his dramas. The date at which he first began to exhibit is uncertain, for we have nothing to guide us in the chronology of his life; but for some time he remained unsuccessful, until the progress of the Peloponnesian war, and the feelings to which it gave birth, induced the Athenian populace to listen with a more favourable ear to his peculiar style and audacious doctrines. Of success he reaped but little, being victorious only five times in all (out of some ninety or a hundred dramas), 'cum eum saepe vincerent aliquot poetae ignavissimi' (Aul. Gell. N. A. 17. 4. 3), a fact due perhaps to the violent enmities which the poet seems to have aroused, rather than to deficiency of merit on his own part.

Stories of the private life of the poet tell us that he was married twice, and found no happiness with either wife. It was by their infidelity that he was driven to traduce the female character in his dramas. He left three sons Mnesarchides, Mnesilochus, and Euripides. In writing he was assisted by Mnesilochus (a friend) and Timocrates, the Argive, but most of all by Cephisophon, his own slave, who also stole one of his wives away from him.

The latter part of his life was passed at a distance

from Athens, first in Magnesia, and afterwards in Macedonia at the court of Archelaus, where also was Agathon, the first of Athenian tragic poets, after the Three. The time and reason of this absence is unknown to us, though it is easy to suggest that the calamities of the Peloponnesian war and the abuse poured upon him by his personal enemies were inducements enough to such an exile. In Macedonia he died, B.C. 406, a few months before Sophocles. The common account of his death is that he was torn to pieces by dogs. The particular circumstances are variously related and in no case worth credit, though there is nothing impossible in the mere fact. He was buried in Macedonia, at the confluence of two rivers; but the Athenians erected a cenotaph in his honour, which was adorned by an epitaph from the hand of Thucydides. The gods themselves, to testify their affection for their favourite, struck his tomb with lightning. His reputation during the latter part of his life in the Grecian world must have been extraordinary: the stories are well known that each of the Athenian prisoners at Syracuse who could repeat a line of Euripides was set at liberty, and that a whole vessel was saved by a flute girl who recited the *Alcestis*.

The number of plays written by Euripides is variously stated. About eighty titles have come down to us, the whole number written was possibly a hundred or more. Nineteen plays have survived, but in one (the *Iphigenia at Aulis*) there are considerable interpolations, and another (the *Rhesus*) has been rejected by some critics, as not genuine.

The most remarkable circumstance in the poet's life is the relation in which he stood to the comedians of his time, and more especially to Aristophanes. That great poet, while paying a high tribute of respect and honour

to Aeschylus and Sophocles, manifests everywhere the fiercest hatred against Euripides, exhibiting him while alive in the most ridiculous and contemptible situations, and pursuing him, even after death, with acrimonious criticism. The piquancy and wit of these attacks were sufficient to recommend them to the public; but deeper causes lay beneath. The life of Euripides seems to have been passed in retirement; he never came forward, like Aeschylus, to fight for his country, or took the command of public expeditions. On such a person the Greeks looked with suspicion, attaching something of moral obliquity to every one who took no interest in public affairs. He was also intimately connected with Socrates Anaxagoras and others, persons whom Athenians of the old school regarded with aversion and distrust as underminers of the national faith and morals; and he was more formidable than his masters, in so far as he made the theatre the medium for disseminating their peculiar doctrines. Moreover, he was the poet of the new generation, who had been brought up under the destructive influence of the Peloponnesian war. He criticised the received traditions of life and put logical fallacies in the place of principles of action. He deserted the old intense feeling of Athenian patriotism for something wider and more cosmopolitan. He allowed rhetoric to take the place of truth, and changed simplicity into dexterity. Above all he brought down tragedy from the exalted position which she had hitherto occupied to the level of ordinary life. He did not describe men and women as they ought to be, but as they were. He was essentially realistic in an age when high thoughts and aims were fast fading out of life. He did not seek to lift his audience to the contemplation of great moral truths, but to amuse them with startling surprises, to mystify

them with philosophy, or puzzle them with casuistical problems, or weaken them with the sight of pathetic situations. So at least Aristophanes seems to have judged; and therefore to him Euripides might very naturally appear as one who aided to push Athens onward in her declining course. Convinced, as he was, that the Persian days were better than his own, and that action was more than philosophy, he employed the whole power of his comic genius against the man who threw the greatest charm round the tendencies and doctrines which he hated, and brought them home to the Athenian public. For the 'books of Anaxagoras' would be read by few, but all would witness the dramas of Euripides.

Modern critics have sought to impugn the judgment of Aristophanes, partly, by maintaining that Euripides was compelled by circumstances to write as he did, all other paths being trodden by his great predecessors, and, partly, by attributing personal bias to Aristophanes. But we can hardly accept this justification, for genius knows no limitations of the kind intimated; it can throw a freshness over the most beaten track. And there is evidence enough still remaining to explain the feeling of Aristophanes. He is dissatisfied with his time, and pours out his anger on the most prominent representative of it. Cleon, after his death, he allows to rest in peace; Agathon, whom he abuses most grossly, he speaks of when absent as *ἀγαθὸς ποιητῆς καὶ ποθεινὸς τοῖς φίλοις*, but he never relaxes towards Euripides. And no greater tribute has ever been paid to the power of the tragedian than this.

Euripides is the poet of a period of transition; his strength does not lie, like that of Sophocles, in producing master-pieces of perfect art, but in clearly grasping the tendencies of human nature. Hence, though we must rate his work as inferior to that of Sophocles (no un-

prejudiced person who reads the Troades or Helena can deny this), he has exercised far greater influence on the subsequent history of the drama. The New Comedy was in part derived from him; he is the most modern of the ancients, and though the form is different, there is an inner link connecting him and the Romantic drama. Indeed it is scarcely an exaggeration to say that the step from Euripides to Shakespeare is less than the step from Sophocles to Euripides. Though he lost much in turning his eyes too exclusively from ideal forms to the realities around him, he was the first in the ancient world to recognise two great truths, (1) the influence of women on the happiness or misery of the human race, (2) the possibility that virtue and honesty may exist in slaves as well as freemen,—that slavery is in fact not φύσει but νόμῳ. How well he succeeded in catching the spirit of his time and embodying it in verse is proved by the fact that he is quoted more frequently than any other ancient poet, with the single exception of Homer.

In the structure of his plays he differs widely from his predecessor in two points, the introduction of the prologue and the management of the chorus. In Sophocles we are not instructed at the beginning in the circumstances of the drama and the course which the action will take; we are left to discover this as the play goes on, the necessary knowledge being conveyed in the speeches of the persons on fitting occasions. In the Oedipus Rex the introductory matter, if such a phrase may be used, is given in a conversation between Jocasta and Oedipus which takes place towards the middle of the play. But Euripides almost invariably begins with a prologue, and makes the situation at once clear to the audience. Thus in the Hecuba the shade of Polydorus prologizes; informing the spectator that his body will be found on

the beach and brought to Hecuba, and that his sister Polyxena will be slain at the tomb of Achilles. These prologues are sometimes little better than play-bills, and are wearisome and flat. The plan of persistently introducing them must be considered a great decline in the artistic arrangement of the drama. In their favour it may be said that they clear the way, and lighten the dialogue; thus leaving to the poet more opportunity for passionate declamation or philosophic reflection. They also allow attention to be given to the cleverness with which the plot carries out the programme, for the spectator knowing *what* will happen is only interested in watching *how* it will happen. They offered an opportunity to Aristophanes of which he was not slow to avail himself.—The choruses of Euripides are not so closely connected with the subject matter of the play, as in Aeschylus or Sophocles. They are lyric songs, often of extreme beauty, forming interludes in the course of the action, and therefore interrupting rather than assisting the unity of the drama. Aristotle remarks with regard to them that it makes no difference whether an irrelevant song, or a passage from another play is introduced; each is equally blameable in art. The object of thus breaking away from the traditional view of the chorus was, no doubt, to afford relief to the minds of the spectators, and heighten the interest by contrast. Moreover, the chorus was essentially a moralising element in the older drama: it brought the ideal side of the action more plainly before the spectators. To Euripides therefore it was a stumbling-block. His plays did not present, and were not intended to present, such high thoughts as those which had occupied the chorus hitherto; and the reflections which were called forth could be put more properly in the mouths of the actors. The

increasing expenses of the Peloponnesian war were an external reason for diminishing the part of the chorus. The training could no longer be carried to the same pitch of excellence, when the means were required for other purposes.

Leaving out of sight these two peculiarities, the plots of Euripides are not specially noticeable. They seldom deserve praise, being arranged merely to bring out pathetic situations, and vary from the tragic to the melodramatic. In some plays, e. g. the *Troades*, there can hardly be said to be any plot at all; in the *Rhesus* the scenes are held together by the most slender thread, and two lines of interest cross each other. In the *Hecuba* the connection is fortuitous rather than real; there is no reason beyond a stage necessity, for the finding of the body of Polydorus, or for the presence in the camp of the Thracian king on whom Hecuba executes vengeance. The 'Deus ex Machina,' which Sophocles employs in the *Philoctetes*, appears in Euripides, e. g. in the *Hippolytus*, the *Hercules Furens*, and the *Electra*. Aristotle's well-known judgment is that Euripides, 'though in other respects he arranges his plots ill, is the most tragic of poets,' i. e. his plots are so constructed as to move the spectator most. This is eminently true of the *Medea*, the *Hippolytus*, and *Hercules Furens*. In other plays, e. g. the *Alcestis* and *Ion*, the tragic element is transitory, and the play 'ends well:' in others again, e. g. the *Helena*, there is really nothing tragic at all.

In his use of language Euripides is for the most part simple and easy. He avoids the long rolling compounds of Aeschylus—'which none but he could wield;' and the subtilty which so often makes the sentences of Sophocles intellectual puzzles. Yet he is not prosaic, owing to his choice of words and effective arrangement.

Aristotle tells us that he transferred a line from prose to poetry by the alteration of a single word, changing

φαγέδαιναν ἢ μου σάρκας ἐσθλεί ποδός

(a line of Aeschylus) into

φαγέδαιναν ἢ μου σάρκα θοινᾶται ποδός.

Ancient critics praised the grace and charm of his style: even Aristophanes, in this matter, did not despise him for a master. In a modern judgment some deduction will always be made for rhetorical artifices and exaggerated sententiousness. The Dialogue, at times, is nearer the practice of the law-courts than the dignity of tragedy, as for instance in the altercation between Admetus and Pheres in the *Alcestis*, Hecuba and Polymestor in the *Hecuba*, though here the poet may have designedly adopted a lower tone; and the same charge may be brought against Sophocles in the latter part of the *Ajax*. The Athenians appear to have taken a remarkable delight in these exhibitions of the gladiatorial intellect. The general reflections often come in where they are out of place. It is harsh to represent Hecuba, while yet in the freshness of her grief for her daughter, as entering into a comparison of physical and human nature. The thoughts are often common-place in our minds; but in passing judgment upon Euripides in this respect we must bear in mind that the common-places of one age are the great discoveries of an earlier period;—that in moments when our feelings are exceptionally stirred even common-places have a new meaning, and impress themselves on the imagination with all the force of discoveries;—that the appeal to generalities affords a sort of rest to the perplexed spirit, and is therefore not out of place in tragedy, (compare our own appeal to the familiar truths of Scripture under similar circumstances); and that

general ideas had a sacredness in the age of Euripides which they cannot have now. The individual sentiment was ennobled and transfigured, as it were, by being connected with some general notion. In other cases the extreme beauty of these reflections is the best justification for them. Cp. Hipp. 192, foll.—In the metre of Euripides there is considerable laxity, resolved feet occupying a large space. This is even more the case in the lyric measures than in the senarii. He also appears to have introduced the practice into tragedy of dwelling upon one syllable for more than a single pause; a practice which Aristophanes parodies in the word *εἰεἰεἰ-εἰεἰλίσσετε* (= *εἰλίσσετε*), *Ranae* 1314. Another obvious blemish is the wearisome repetition of words, e. g. *μέλεος μέλεος, κακά κακά, ἔθανες ἔθανες*, and the like.

It was one of the charges made by Aristophanes against Euripides, that he brought on the stage Sthenoboeas and Phaedras, and other disreputable persons. Sophocles also is reported to have said that 'he delineated characters as they ought to be, Euripides as they are.' And certainly of the numerous characters which appear in his plays few could be selected as ideal or exemplary;—as instances of 'noble men suffering undeservedly.' There is a high-minded devotion in Makaria, the daughter of Heracles, who gives her life to save her race; but the character is thin and shadowy, and seen only in a single action. The same may be said of Polyxena and Iphigenia who exhibit a royal nature. Alcestis is more carefully drawn, and forms a fit centre-piece for 'that saddest sweetest song.' Of the men the noblest character is perhaps Theseus, who in the *Hercules Furens* is represented as offering consolation to Heracles, when the latter has recovered from his madness and is conscious of the slaughter he has caused. To these may be

added the boy Ion, and the youth Hippolytus. On the other hand, in the delineation of more passionate forms of female character Euripides is a master. His Medea and Creusa are types of wifely and maternal jealousy: and no other poet has described more forcibly the restlessness of feverish passion than the lines in which Phaedra longs for the cool brooks and the forest shade, Hipp. 208:—

πῶς ἂν δροσερᾶς ἀπὸ κρηνίδος
καθαρῶν ὑδάτων πῶμ' ἀρυσάιμην,
ὑπὸ τ' αἰγείροις ἔν τε κομήτῃ
λειμῶνι κλιθεῖσ' ἀναπασαίμην;

and again l. 215 foll.—

πέμπετέ μ' εἰς ὄρος· εἶμι πρὸς ὕλαν
καὶ παρὰ πεύκους, ἵνα θηροφόνοι
στείβουσι κύνες,
βαλιαῖς ἐλάφοις ἐγχριμπτομένα·
πρὸς θεῶν, ἔραμαι κυσὶ θωύξαι,
καὶ παρὰ χαιταν ξανθὰν ρίψαι
Θεσσαλὸν ὄρπακ', ἐπίλογχον ἔχουσ'
ἐν χειρὶ βέλος.

To these, when we have once allowed tragedy to leave the height of her great argument and represent human nature in conflict with itself, rather than struggling against supernatural forces, the highest praise must be given. They are worthy to stand beside the Cleopatra of Shakespeare. Other characters are merely distinguished by their vehemence, which however is carried to splendid, if tragic and awful, heights. Hecuba, in the drama of that name, at times rises to the sublime passionateness of Constance in King John:—

εἴ μοι γένοιτο φθόγγος ἐν βραχίονσι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,

ἢ Δαϊδάλου τέχναισιν ἢ θεοῦ τινός,
 ὡς πάνθ' ὀμαρτῇ σῶν ἔχοιτο γουνάτων
 κλαίοντ', ἐπισκίπτοντα παντοίους λόγους·
 ὦ δέσποτ', ὦ μέγιστον Ἑλλησιν φάος,
 πιθοῦ, παράσχεσ χεῖρα τῇ πρεσβύτιδι
 τιμωρόν, εἰ καὶ μηδέν ἐστίν, ἀλλ' ὅμως.

Similar vehemence will be found in Agave, Alcmene, Andromache, and Medea, mingled at times with an unutterable depth of pathos, e. g. in the famous lines Med. 930 *ἔτικτον αὐτούς· ζῆν δ' ὄτ' ἐξήνχου τέκνα | ἐσηλθέ μ' οἶκος εἰ γενήσεται τάδε.* The pictures are not altogether pleasing; they imply a condition of feeling in which the ordinary curbs of nature and law are relaxed, but they reveal a powerful element in human nature, which in the interest of truth it was well should be brought to light. In his own generation Euripides passed for a misogynist; and the story is told that his seclusion in Salamis was invaded by a band of furious dames, who would have taken his life, but for a solemn promise of amendment. It would be nearer the truth to say that he showed clearly, how a passionate nature, when emancipated from authority, though weaker, is more dangerous than one in which the elements are 'kindlier mixed.'

I.

l. 2. *πέμψαντος . . . μέτα* = *μεταπέμψαντος*, 'having sent me for you,' cp. *μεταστείχων* in l. 7, infra 3. 37.

l. 3. *κάμε*, 'me' as well as my daughter (*καί*). *τάφῳ*, 'at the tomb.'

l. 4. *δοκοῦν* is an instance of the so called acc. absolute = 'because it has seemed good to.' Cp. Plato, *Protag.* 314 *δόξαν ἡμῖν ταῦτα ἐπορεύομεθα*. The words most common in this construction are *δέον*, *προσῆκον*, *ὄν*, *ἔξόν*, *παρόν*, *εἰρημένον*. ὡς φίλ' ἂν λέγοις, 'How pleasant would be your words!' (in that case).

l. 5. *Asyndeton* is a natural figure in passages of emotion. Cp. supra *Soph.* 2. 93 *συμπόνει πατρί | σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ. ἡγοῦ μοι, γέρον*. There is no violation of the law of the cretic, because *μοι* belongs closely to *ἡγοῦ*.

l. 9. *θανουμένων*. A woman speaking of herself in the plural uses the masc. gender. Cp. *Androm.* 357 *ἐκόντες . . . αὐτοὶ τὴν δίκην ὑφέξομεν*.

l. 10. *σημαίνων*. The pres. has the authority of the best MS. others *σημανῶν*. Cp. *Soph.* O. T. 297 *ἀλλ' οὐξελέγχων αὐτὸν ἔστιν*.

l. 12. *τοῦπὶ σ'*, 'so far as regards you.' Cp. *Soph.* *Ant.* 889 *ἡμεῖς γὰρ ἀγνοῖ τοῦπὶ τήνδε τὴν κόρην*.

l. 13. *πῶς καί*. *καί* = 'in addition,' 'as a further point.' Cp. *Pors. Phoen.* 1373.

l. 14. *πρὸς τὸ δεινόν*, 'to the dreadful deed.' Cp. *Med.* 402 *ἔρπ' ἐς τὸ δεινόν*.

l. 16. *διπλά*. Cp. *Soph.* O. C. 363 *δις γὰρ οὐχὶ βούλομαι | πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αὐθις πάλιν*.

l. 17. *λέγων κακά* = 'telling the sad tale.'

l. 18. *πρὸς τάφῳ*, 'at the tomb.' Supply *ἔτεγξα τόδ' ὄμμα*.

l. 20. *πλήρης*, 'completely assembled.' Cp. *Orest.* 884 *ἐπεὶ δὲ πλήρης ἐγένετ' Ἀργείων ὄχλος. σφαγὰς*. The poetic plural is common in this word. It adds force and even dignity to the term.

l. 22. *ἐπ' ἄκρου χώματος*, 'on the top of the tomb (of Achilles).' *πέλας δ' ἐγώ*, sc. *ἔστην*.

l. 23. ἔκκριτοι adds to the force of λεκτοί, as if it were λεκτοί Ἀχαιῶν νεανίαι, ἔκκριτοι ὄντες.

l. 24. σκίρτημα μόσχου σῆς. Metaphors, such as μόσχος etc., are common in the tragic writers, e. g. μόσχος here and Androm. 712 στεῖρος οὔσα μόσχος, πῶλος, Hec. 144 πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν, Hipp. 546 etc. In other poets πόρτις and δάμαλις are used in the same way. σκίρτημα suits the metaphor. In Aesch. P. V. 675 Io, who is changed partly into a heifer, rushes on ἐμμανεῖ σκιρτήματι.

l. 26. αἶρει . . . χοάς, 'lifts on high the libations.' The addition of χειρὶ after ἐν χεροῖν is noticeable: it is required to make αἶρει definite.

l. 27. θανόντι πατρί, 'in honour of his dead father.' The dat. as in χοάς χεῖσθαι νεκύεσσι, because αἶρειν χοάς = 'to pour libations.'

l. 29. καταστάς, 'taking up my position,' 'standing in presence of the army.' Cp. Thuc. 4. 84 καταστάς ἐπὶ τὸ πλῆθος εἶπον.

l. 31. σίγα, imperat. from σιγάω. The sing. is used because λεώς has just preceded, and also to make the appeal more distinctly to each individual. ἔστησ' = ἔστησα. νήνεμον is metaphorical, the multitude being regarded as a roaring sea.

l. 32. πατὴρ δ' ἐμός. δέ is regular in additions of this kind. Cp. Hdt. 7. 8 Ἀρισταγόρη τῷ Μιλησίῳ, δούλω δὲ ἡμετέρῳ.

l. 34. νεκρῶν ἀγωγούς is an addition to κλητηρίους, 'eliciting the dead,' i. e. bringing them forth to assist the living. For the gen. cp. Tro. 1131 δακρύων ἀγωγός.

l. 37. χαλινωτήρια. Supply ὄπλα. The ships would be fastened to the shore by ropes extending from the stern to the beach: hence πρύμνας καὶ χαλ.

l. 38. δός takes two constructions, (1) δός ἡμῖν λύσαι,

(2) *δος πάντας μολεῖν*. The difference in English=(1) 'Grant to us to loose,' (2) 'Grant that all may go.'

l. 40. *ἐπηύξατο*, 'joined in the prayer;' said Amen, as it were.

l. 41. *κώπης λαβών*, 'taking by the handle.'

l. 43. *λαβεῖν*. The infin. after *ἔνευσε* is a Homeric construction.

l. 44. *ὡς ἐφράσθη*, 'when she perceived it.' *τόνδ' ἔση*. 'signalled this speech,' i. e. 'proclaimed aloud this speech.'

l. 47. *παρέξω δέρηγν*. Cp. 'He gave his back to the smiters.'

l. 49. *μεθέντες*, with *ἐλευθέραν*. Cp. Med. 1050 *ἐχθροὺς μεθείσα τοὺς ἐμοὺς ἀζημίους*.

l. 50. The living carried their condition with them to the future life. Cp. Soph. O. T. 1371 where Oedipus defends his action in blinding himself *ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων | πατέρα ποτ' ἂν προσεῖδον εἰς Αἴδου μολών*. Plato, Gorg. 524 'And in a word, whatever was the habit of the body during life, would be distinguishable after death, either perfectly, or in a great measure and for a time.' So Agamemnon is a king after death, as on earth,—Aesch. Choeph. 357, foll.

ll. 53, 4. These lines occur in the MSS. but can hardly be genuine. Most Edd. omit them. *ὕστατην ὄπα* must mean 'final command.' *οὐπερ κ.τ.λ.*, 'of him whose power was the greatest.'

l. 55. *δεσποτῶν*. The plural is poetical: only Agamemnon is meant. Cp. Ion 755 *ἀλλ' ἦ τι θεοφάτοισι δεσποτῶν νοσῶ*.

l. 56. *ἐξ ἄκρας ἐπωμίδος*, 'from the top of the shoulder piece.' The garment was fastened over the shoulder by a brooch. *πέπλους*, also a poetical plural.

l. 57. *λαγόνος εἰς μέσον*, 'to the middle of her side.'

The reading is not quite certain for the MSS. have *λαγόνas*.

l. 58. *στέρνα κ. τ. λ.*, 'breast most beautiful, as the breast of a statue.' Cp. Aesch. Ag. 242 of Iphigenia in a similar situation—*πρέπουσα δ' ὡς ἐν γραφαῖς*.

l. 60. *πάντων*, sc. *λόγων*.

l. 61. ὦ *νεανία* is addressed to Neoptolemus, the son of Achilles, who was the 'priest in this sacrifice.'

l. 63. *χρηΐεις*, i. e. *παίειν*.

l. 66. *καὶ θνήσκουσ'*, 'even though dying.'

l. 67. *εὐσχήμως*, 'with decorum.'

l. 70. 'None of the Argives had the same task,' i. e. each was eager to do something special in honour of the maiden.

l. 71. The old Scholiast remarks on this line *φυλλοβολείται Πολυξένη ὡσπερ ἐν ἀγῶνι νικήσασα. ἐκ χερῶν*, 'with unsparing hand.'

l. 72. *πληροῦσιν πυράν*, i. e. 'build up to its full measure,' *οἱ πληροῦν* may be used in the sense of fulfilling what is due, as in *πληροῦν λειτουργίαν*, 'build up the pyre which was her due.' The first interpretation is the more probable.

l. 74. *τοιῶδ' ἤκουεν κακά*, i. e. 'was thus reviled.' So also *κακῶς ἀκούειν, κλύειν. ὀρθῶς ἀκούειν* = 'to be rightly called.' *εὖ ἀκούειν*, 'to be well spoken of.'

l. 77. *τῇ περισσ' εὐκαρδίῳ*, 'for her who above all was brave of heart.' Cp. Tro. 735 ὦ *περισσὰ τιμηθεῖς τέκνον*. The word is here used in a distinctly *good* sense.

l. 78. *λέγων* is out of all construction, but is introduced as if an active, and not virtually a passive construction had gone before, e. g. ὁ δὲ *φέρων τὸν οὐ φέροντα κακῶς εἶπεν ... λέγων*.

l. 79. *εὐτεκνωτάτην*, 'mother of the noblest children,' such as Hector and Polyxena, but most unfortunate in losing them.

l. 81. The chorus in this play is composed of captive Trojan women. ἐπέξεσε is intransitive, lit. 'has boiled over.' For the metaphor cp. Aesch. S. c. T. 709 ἐξέξεσεν γὰρ Οιδίπου κατεύγματα.

l. 82. θεῶν ἀναγκαῖον τόδε, 'this is the compulsion of heaven.' Cp. Phoen. 1000 οὐκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι.

l. 83. Cp. Soph. Ant. 1342 οὐδ' ἔχω | ὅσα πρὸς πότερον ἴδω, κ. τ. λ.

l. 84. πολλῶν παρόντων must be regarded as gen. absolute. τις... ἄλλος is a common expression for 'one... another' and here τόδε is inserted to make a third.

l. 85. εἴ με, it is easy to supply μένειν αὐτοῦ but not necessary: εἴαν is used absolutely='leave me alone,' 'allow me to rest.' Cp. ἔασον='let me be,' Orest. 633. ἐκείθεν refers to τόδε.

l. 86. διάδοχος κακῶν κακοῖς, 'causing evils to succeed evils.' Cp. Suppl. 71 γῶν γοοῖς | διάδοχος. A somewhat similar use of the dative meaning 'in addition to' occurs Soph. El. 235 μὴ τίκτειν δ' ἄταν ἄταις.

l. 87. The order of words is καὶ νῦν οὐκ ἂν δυναίμην ἐξαλείψασθαι τὸ σὸν πάθος φρενὸς ὥστε μὴ στένειν (αὐτό).

l. 89. τὸ δ' αὖ λίαν παρείλες. τὸ λίαν is 'excess.' αὖ, 'on the other hand.' Hecuba cannot forget her child, but the noble manner of her death takes away excess of grief.

l. 90. Hecuba compares human and external nature. Such general reflections are in the manner of Euripides, who often brings them at times when they are hardly appropriate dramatically, as here. A mother would hardly philosophise over the death of her daughter.

δεινόν, 'strange.'

l. 91. καιροῦ θεόθεν must be taken together, 'gaining fair season from heaven,' the same thing is expressed in

the next line by ὧν χρεῶν τυχεῖν. εἶ στάχυν φέρει, 'bears a good crop.' The adverb really qualifies στάχυν.

l. 93. αἰί, 'at all times,' 'without variation.' For the construction ἀνθρωποι, . . . ὁ μὲν, . . . ὁ δέ, cp. Soph. Ant. 21. οὐ γὰρ τάφου κῶν τῷ κασιγνήτῳ Κρέων | τὸν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει.

l. 96. φύσιν διέφθειρ', 'marred his birth,' the nature he had by birth.

l. 98. ἔχει γε μέντοι. Whatever may be the case about birth, 'education can at least *teach* what is good.' The course of reasoning implies that one who is good by teaching will not be equal to one who is good by nature: but will at least be able to avoid what is base, that is, he will possess a kind of negative goodness.

l. 101. 'Yet these are idle arrows of the brain.' Hecuba apologises as it were for her philosophy.

l. 102. σὺ δ'. She addresses Talthybius.

l. 103. μὴ θιγγάνειν μοι μηδέν', 'that no one, I pray, touch her.' The infin. is added as if *σήμηνον* were a word of 'commanding.' The μοι is 'ethic,' expressing Hecuba's interest in the command, and so turning it into an entreaty. ἀλλ' εἴργειν, sc. αὐτούς, or πάντας. The construction may be compared with Soph. O. T. 238 μήτ' ἐσδέχεσθαι . . . τινά, . . . ὠθεῖν δ' ἀπ' οἴκων πάντας.

l. 105. ναυτική τ' ἀναρχία κ. τ. λ., 'the license of sailors is stronger than fire.' Cp. Soph. O. T. 176 κρείσσον ἀμαιμικετοῦ πυρός . . .

l. 106. ὁ μὴ τι δρῶν. The μὴ is due to the general nature of the statement=ὅσοι μὴ δρῶσι. It is also hypothetical=εἰ μὴ τι δρᾷ.

l. 108. βάψασα . . . ποντίας ἁλός, 'having dipped it in the sea.' The genitive must be regarded as partitive.

l. 110. Polyxena was in a manner the bride of Achilles, in as much as she was sacrificed at his tomb. Hence

she is said to be a 'bride without bridals, maiden and no maid.'

l. 111. *προθῶμαι* is the technical term for 'laying out' a corpse. Cp. Thuc. 2. 34 *τὰ μὲν ὅσα προτίθενται τῶν ἀπογενομένων πρότερον σκηὴν ποιήσαντες. ὡς μὲν ἀξία, κ.τ.λ.,* 'As you are worthy, (to be laid out), how can I? I could not; but as I best can, for what can I do?' For *πόθεν*, 'whence,' 'from what source,' cp. Soph. El. 875 *πόθεν δ' ἂν εὔροις . . . ἄρηξιν;*

l. 112. *τί γὰρ πάθω*; = 'what else is left to me?'

l. 113. *κόσμον τ' ἀγείρασ'* must be connected with *ὡς δ' ἔχω*. The dead bodies were laid out in rich apparel and decked with ornaments. Cp. Alc. 158 *ἐπεὶ γὰρ ἦσθεθ' (Alcestis) ἡμέραν τὴν κυρίαν | ἤκουσαν, ὕδασι ποταμίοις λευκὸν χροῖα | ἐλούσατ', ἐκ δ' ἐλούσα κεδρίνων δόμων | ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο.*

l. 115. *δεσπότης* with *λαθοῦσα*.

l. 116. *τι κλέμμα τῶν αὐτῆς δόμων*, 'aught stolen from her own palace,' i. e. aught brought away secretly from her home in Troy.

l. 117. The word *δόμων* carries back Hecuba's remembrance to Troy. *ὦ σχήματ' οἴκων* = 'O glorious palace!' The periphrasis with *σχῆμα* is common in Euripides, e. g. *σχῆμα δόμων*, Alc. 915, *Ἀσιάτιδος γῆς σχῆμα*, Androm. 1, *σχῆμα λεαίνης*, Hel. 385, etc.

l. 118. Porson reads *κάλλιστά τε* and took it with *εὐτεκνώτατε*, but it seems simpler to take *κάλλιστα* with *ἔχω*: the double superlative is thus avoided. The best MS. has *κεῦτεκνώτατε*.

l. 119. *ἦδ' ἐγώ*, 'I here.'

l. 120. *φρονήματος*, 'high thoughts,' 'pride.' Cp. Androm. 164 *ἀπὸ τῶν πρὶν ὀλβίων φρονημάτων*.

l. 121. *ὄγκοῦμεθα*. The reflection is general, 'We human creatures are,' etc.

L 123. This line is much more applicable to the democracy of Euripides' own time than to Hecuba.

l. 124. τὰ δ' οὐδέν, 'but these are nothing.' ἄλλως, 'in vain.' Supply *εἰσί*.

l. 126. μηδέν is used because the sentence adds a qualification, i. e. ὄτω=*quali*. In Lat. the subjunct. would be used. Cp. Soph. Ant. 546 μηδ' ἀ μὴ 'θιγες | ποίου σεαυτῆς.

2.

l. 1. ἡμεῖς μὲν is answered by ὁ δέ in l. 6.

l. 4. ἀναστρέφοι πόδα. The future optative is a rare tense, and mostly found as here in *orat. obliqua*, after a historical tense. *ἀν. πόδα* is a poetical variation on the more usual ἀναστρέφεισθαι.

l. 5. ἐκ σοῦ...φυγὰς ἔχων='banished by thee.' The messenger is addressing Theseus, the father of Hippolytus. φυγὰς ἔχων=φεύγων as νόσους ἔχων=νοσῶν. The plur. is poetical. Cp. Soph. Ant. 1234 πατρὸς φυγαίσιw ἤμπλακε.

l. 6. δακρύων...μέλος, 'strain of lamentation.'

l. 7. ἡμῖν may be taken after ταῦτό. Cp. Hel. 759 εἰς ταῦτό κάμοι δόξα μάντεωv περι | χωρεῖ γέροντι. Others take it after ἦλθε. ὀπισθόπους goes with ἔστειχε, 'marched in his train.' ποῦς is often used in compounds without adding much to the meaning, e. g. βραδύπους=βραδύς, δολιόπους=δολίος, κ. τ. λ.

l. 10. τί ταῦτ' ἄλλω; referring to the δακρύων...μέλος.

l. 12. πόλις γὰρ κ. τ. λ., 'this city no longer exists for me,' i. e. I have no longer any share in it.

l. 13. τοῦθένδε, 'after that.' μέντοι=notwithstanding his grief and unwillingness that Hippolytus should go away.

l. 14. θᾶσον ἢ λέγοι τις. For the optative cp. infra 3.71.

l. 15. παρ' αὐτὸν κ. τ. λ., 'we brought them, and placed them beside our master. Cp. the phrase παρ' ἀσπίδα στήναι, Med. 251, Phoen. 1008.

l. 16. ἄντυγος is the rim, the front of the chariot, ἐξ ἄντυγος ἡνία τείνειν (to fasten the reins to the rim), cp. Hom. Il. 5. 262.

l. 17. The interpretation of this line is very doubtful. The apparent meaning of the words is 'having fitted his feet, boots and all.' This is unintelligible. ἀρβυλαι is by some taken to mean 'boots' in the chariot; i. e. places for the feet to be put into, in order to give the driver a firm position. This leaves αὐταΐσιw otiose. There is also great variation in the readings πόδας and πόδα. The line must be pronounced corrupt.

l. 18. ἀναπτύξας χέρας, lit. 'unfolding his hands,' 'palmas ad sidera tendens.'

l. 19. Theseus had accused Hippolytus of corrupting his wife Phaedra; the accusation proceeded from Phaedra who was desirous to conceal her guilt.

l. 20. The nom. to αἰσθοῖτο is πατήρ.

l. 21. For ἦτοι . . . ἦ, cp. Soph. Tr. 150 ἦτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη. φάος δεδορ. = 'alive.' The line expresses the uncertainty of Hippolytus about his future life, as he is now setting out from home.

l. 23. ἐφ' ἄρματος, 'on the chariot.' Perhaps no more is meant than the attendants were near the chariot, cp. ἐπὶ ποταμοῦ, 'near the river.' But the reading is extremely doubtful: ἀμφ' ἄρματι has been conjectured.

l. 25. τὴν . . . ὀδόν, the acc. is to be taken with εἰπόμιστα. εὐθὺς Ἄργους, 'directly towards Argos.' The scene of the play is at Troezen, whither Theseus has fled after slaying Pallas, a kinsman. This use of εὐθύς for εὐθύ appears unique.

l. 26. For *εἰσεβάλλομεν* cp. *infra* 4. 3.

l. 27. *τοῦπέκεινα τῆσδε γῆς*, 'beyond this land.' The usual meaning of *τὸ* or *τὰ ἐπ.* is 'the part beyond,' 'the far side.'

l. 28. *πρὸς πόντον ἤδη κ.*, 'lying already towards,' i. e. 'you have already reached the neighbourhood of the Saronic gulf, when you come there.'

l. 31. *κράτ' . . . οὖς*. For this sing. cp. *infra* 3. 22 *λιχμῶσιν γένυν*.

l. 32. *παρ' ἡμῖν*, 'among us.' *φόβος νεανικός*, 'mighty fear.' The metaphorical use of *νεανικός* is frequent.

l. 33. *εἴη*. The optat. is due to *orat. obliqua*.

l. 34. *ἀποβλέψαντες*, 'looking away towards.' *ιερόν* is an epithet which can be applied to anything belonging to the gods. So we have *ιερόν ἡμαρ*. The Homeric sense of 'huge' can hardly be applied here.

l. 35. *οὐρανῷ στηρίζον*, 'rising up to heaven.' For the intransitive use of *στηρίζω* cp. *infra* 4. 41. *ὄστ' ἀφῆρέθη κ.τ.λ.*, 'so that my eye was deprived of the Scironid heights—as to seeing them.' The inf. *εἰσορᾶν* is epexegetic. Sciron was a fabled monster who threw men into the sea from the heights.

l. 37. *ἔκρυπτε*, i. e. *τὸ κύμα*.

l. 38. *ἀφρόν | πολὺν καχλάζον*, 'dashing forth much foam.' The acc. is cognate. *ποντίῳ φυσήματι*, 'with a roar of the sea.'

l. 41. *αὐτῷ δὲ σὺν κλύδωνι, κ.τ.λ.*, i. e. at the moment that the wave reached the shore.

l. 42. *ἐξέθηκε*, 'put out on the shore.'

l. 43. *οὐ . . . φθέγγματος πληρουμένη*, 'filled with the voice of whom.'

l. 44. *φρικῶδες* is adverbial. *εἰσορῶσι*, supply *ἡμῖν*.

l. 45. *κρείσσον . . . δεργμάτων*, 'mightier than our glances,' i. e. such that we could not bear to look upon it.

l. 47. ἱππικοῖσιν ἤθεσι | πολὺς ξυνοικῶν, lit. 'much experienced in the habits of horses.' πολὺς has the sense of an adverb, cp. Hdt. 9. 91 πολλὸς ἦν λισσόμενος, with which is compared the Latin, e. g. 'multus erat in precando.'

ll. 49, 50. 'And as a mariner draws his oar backward, so he drew the horses backward, having bound his body with the reins.' If this rendering be correct, we must suppose that Hippolytus, in order to obtain greater power over the horses, attached the reins to himself, and so pulled with his whole body, not with his arms only.

l. 52. βία φέρουσιν, 'run away with him,' cp. Soph. El. 724 ἄστομοι πῶλοι βία φέρουσιν. ναυκλήρου χερὸς, 'the pilot-hand.' Such metaphors are very common, cp. οἶακας just below. The gen. must be taken with μεταστρέφουσαι.

l. 53. ἱπποδέσμων, 'reins.'

l. 54. μεταστρέφουσαι, 'paying regard to.' In a similar sense we find μετατρέπομαι, ἐντρέπομαι, ἐπιστρέφομαι, all with the gen.

l. 55. ἔχων οἶακας. The plural is used because the reins are two in number.

l. 59. πελάζων is to be taken with ἄντυγι.

l. 60. ἔσφηλε, sc. τὸν ὄχον. ἀνεχαίτισεν, 'overthrew,' lit. 'shook off,' cp. infra 4. 30.

l. 62. σύριγγες are the boxes in the naves of the wheel. When these 'leapt up' the chariot would of course be on one side.

l. 63. ἀξόνων τ' ἐνήλατα = the lynch-pins.

l. 64. ἠνίαισιν ἐμπλακεῖς, cp. supra l. 50.

l. 65. δέσμον is cogn. acc. with δεθεῖς, 'bound with a chain,' cp. Virg. Aen. 2. 273 'perque pedes trajectus lora tumentes,' Od. 24. 228 περὶ δὲ κνήμησι βοείας κημίδας . . . δέδετο.

l. 66. φίλον κᾶρα is acc. of the part affected with σποδοόμενος.

l. 67. *σάρκας*. The plur. may be intended to show that the skin was broken in more than one place. Cp. Soph. Tr. 1054 *ἐκ μὲν ἐσχάτας βέβρωκε σάρκας*. The plur. is however common in Euripides.

l. 68. *φάτναισι* is a local dative.

l. 70. This is addressed to his followers. *ἄνδρ' ἄριστον* implies that though dying he is guiltless.

l. 71. *ὕστερῳ ποδὶ | ἐλειπόμεσθα* = 'were left behind,' 'were unable to come up with him.' Cp. Hel. 562 *σῆσον λαίψηρόν ποδα*, Rhes. 412 *ὑστερος βοηδρομείς*.

l. 73. *τμητῶν ἱμάντων*. The gen. must be taken with *δεσμῶν*.

l. 75. *ἔκρυφθεν* = *ἐκρύφθησαν*, an Epic form. *δύστηνον* here almost = 'cruel,' cp. Soph. El. 121 *παῖ δυστανοτάτας Ἥλέκτρα ματρός*.

l. 76. *λεπαίας, κ.τ.λ.*, 'somewhere or other in the rocky ground.' *οὐ κάτοιδ' ὅπου* = *nescio qua*.

l. 77. *οὖν* introduces a conclusion which the messenger has arrived at. The *μέν* is answered by *ἄρα* instead of the usual *δέ*.

l. 79. *τὸν σὸν . . . παῖδα*, 'with regard to your son.' The peculiar acc. is perhaps in part assisted by the idiomatic attraction of the nom. of the relative into the antecedent sentence. Cp. Soph. Ant. 211 *σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον, | τὸν τῆδε δύσονουν καὶ τὸν εὐμενῆ πόλει*.

l. 80. The line refers to the manner in which the accusation had been made against Hippolytus. Phaedra had hung herself, and on her body was suspended a little tablet in which was stated her charge against Hippolytus. On discovering and reading this tablet Theseus had prayed Poseidon to destroy Hippolytus. Hence his death is due to the appearance of a sea monster.

l. 81. 'And one were to fill the pine wood on Ida with letters.' The *δέλτος* or tablet was therefore made of pine wood.

3.

1. 1. ἀγελαῖα μὲν βοσκήματ'. Cp. Soph. Aj. 175 ἐπὶ βοῦς ἀγελαίας. Conversely we find O. T. 26 ἀγέλαις βου νόμοις.

1. 2. μόσχων with ἀγε. βοσκή. μόσχων βοσκήματα = 'fatted calves;' but μόσχων is here used in a general sense, as πάλους for ἵππους. ὑπεξήκριζον. There is a doubt whether this word is causal = 'brought to the mountain-tops,' and so first sing., or merely = 'climbed up to the mountain-tops,' third plur. There is more authority for the latter rendering, cp. Orest. 275 ἐξακρίζετ' αἰθέρα πτεροῖς = 'soar into heaven's height on wings.' ὑπεξ. means 'climbed near, or close to the heights.' The plural verb is permitted because βοσκή. μοσχ. = μόσχοι.

1. 3. Cp. Soph. Ant. 417 καὶ καῦμ' ἔθαλπε. For the present in the rel. clause cp. Her. 29 ἐπειδὴ παισὶν οὐκ ἔστιν πατήρ, | Ἴδλαος οὐκ ἤμυνε.

1. 4. θιάσους τρεῖς γυναικείων χορῶν. There is a certain pleonasm in the expression, but γυναικείων χορῶν is more than γυναικῶν: it points out that the bands were for merriment and dancing.

1. 5. ὦν, i. e. θιάσων, after ἐνός. τοῦ δευτέρου. For the omission of δέ cp. Rhesus 311 πολλοὶ μὲν ἰππεῖς, πολλὰ πελταστῶν τέλη, πολλοὶ δ' ἀτράκτων τοξόται.

1. 7. σώμασιν παρειμέναι, 'relaxed in their bodies.' In this sense the *accusative* is usual, cp. Alc. 204 παρειμένη χειρὸς ἄθλιον βάρος, and the *dative* usually expresses the means or instrument, e. g. ὑπὸ παρειμένους. Yet the dative is not contrary to analogy, though no other instance of it seems to be found with παρειμένους. Thus we have Aesch. S. c. T. 895 δόμοισι καὶ σώμασι πεπλαγμένους, Eum. 104 ὄμμασιν λαμπρύνεται (Eur. Med. 92 ὄμμα ταυρουμένην). For

the sense of *παρειμ.* cp. Bacch. 634 *κόπου δ' ὑπὸ | διαμεθεῖς ξίφος παρείται.*

l. 8. The order is *αἱ μὲν ἐρείσασαι ἄνω πρὸς ἐλάτης φόβην.* For similar inversion of order cp. Ion 1307 *τὴν σὴν ὄπου σοι μητέρ' ἐστὶ νουθέτει,* El. 22 *μή τῳ παῖδ' ἀριστέων τέκοι,* etc.

l. 10. *εἰκῆ . . . σωφρόνως* is an oxymoron = 'with a chastened carelessness.'

l. 11. Elmsley and others write *φῶνωμένας*, but the MSS. authority is strongly against this. So in l. 7 *εἶδον* is preferable to *ἠῶδον* on MSS. authority. *λωτός* = 'pipe' is common in Euripides.

l. 12. *θηρᾶν.* If the sentence were quite regular this word would be, like *βαλοῦσαι*, a participle following after *εἶδον.* But in order to prevent the sentence becoming unwieldy, all that follows after *φῆς*, though introduced by the way, is made to depend upon it. In a similar manner in Aesch. S. c. T. 24, foll. a relative clause becomes the main one, *γῦν δ' ὡς ὁ μάντις φησὶν . . . οὗτος . . . λέγει μεγίστην προσβολὴν . . . νυκτηγορείσθαι. ἡρημωμένας*, 'isolated,' 'alone.' *ἄλλην ἄλλοσ' εἰς ἐρημίαν πτόσσουσαν* (Bacch. 222), cp. Hdt. 4. 135 *ἐρημωθέντες τοῦ ὄμιλου.*

l. 13. The messenger, who tells the tale, is addressing Pentheus.

l. 14. *κινεῖν.* The inf. follows after *ὠλόλυξεν*, 'cried aloud, so that all,' etc. Cp. Soph. Aj. 535 *ἀλλ' οὖν ἐγὼ φύλαξα τοῦτό γ' ἀρκέσαι.*

l. 16. *θαλερὸν . . . ὕπνον* seems to mean 'refreshing, gladdening sleep;' others translate 'deep.' The epithet *θαλερός* is of very wide application, *θαλερὸν δάκρυ* and *γῶος*, *θαλ. πνεῦμα*, *θαλ. γάμος*, *παράκοιτις*. *δμμάτων*, the gen. with *ἀποβαλοῦσαι.*

l. 17. *θαῦμ' ἰδεῖν εὐκοσμίας.* *θαῦμα* is probably acc. in apposition to *αἱ δ' ἀνῆξαν*, i. e. just as we could say *αἱ δ' ἀνῆξαν τάχος.* *ἰδεῖν* is exegetical infin.

l. 20. ἀνεστειλαντο, 'girded up.' They were clad in fawn skins as Bacchants. ὄσασιν is dat. of reference, 'those for whom,' etc., cp. l. 25.

l. 22. λιχμῶσιν γένυν, 'licking their jaws,' cp. infra l. 54.

l. 23. ἀγκάλαισι, i. e. ἔχουσαι.

l. 26. ἐπὶ δ' ἔθεντο, 'put upon themselves.' This is the force of the middle. ἐπὶ is separated from ἔθεντο by tmesis. κισσίνους = κισσοῦ.

l. 28. τις is followed by ἄλλη in l. 30, ὄσασιν in l. 32. The thyrsus was a wand wreathed with ivy and vine leaves, with a pine cone at the top.

l. 29. ἐκπηδᾷ is historical present. Cp. Soph. Aj. 31 φράζει τε κἀδήλωσεν, and ἐξίησι supra l. 3.

l. 30. νάρθηκά is the same thing as θύρσον in l. 28. The wand was of fennel. Cp. the line πολλαὶ μὲν νάρθηκοφόροι παῦραι δ' ἔτι βάκχαι. In Bacch. 1157 we have νάρθηκα εὐθύρσον.

l. 31. θεός = Dionysus.

l. 32. πώματος πόθος παρήν. Observe the alliteration. λευκοῦ πῶμα is of course milk.

l. 33. διαμῶσαι, 'clearing away.' Cp. Thuc. 4. 26 διαμῶμενοι τὸν κάχληκα ἐπὶ τῇ θαλάσσῃ, ἔπινον οἶον εἰκὸς ὕδωρ.

l. 34. ἐσμούς, 'swarms.' The word is properly used of 'swarms' of bees. The prominent notion is that of the milk bursting forth, rather than of the quantity; the word being in all probability derived from ἴημι, and so used of what is sent out.

l. 36. τὸν νῦν ψέγεις. The use of τὸν for ὃν has been disputed in Euripides. But cp. El. 279 τῷ πατὴρ ἀπώλετο, Bacch. 573 τὸν ἔκλυον εὖιππον χώραν ὕδασι καλλίστοισι λιπαίνειν.

l. 37. ἂν μετήλθες, 'would have sought after.' Cp. Med. 5 οἱ τὸ πάγχρυσον δέρας | Πελία μετήλθον, and elsewhere.

l. 39. κοινῶν λόγων . . . ἔριν, 'strife of disputation.'

Sophocles has *στάσιω γλώσσης* (O. T. 634) = 'contention.' The phrase in the text occurs again Phoen. 1469 *ἀνῆξεν εἰς ἔριω λόγων*. So too *ἀγών* is used, Androm. 233 *εἰς ἀγῶν' ἔρχει λόγων*.

l. 40. *ὥς* = 'how.' The line is weak, and the text would be better without it. It seems to have been added with alterations from an earlier passage in the play, l. 666 *ἦκω φράσαι σοὶ καὶ πολλοὶ χρήζων, ἀναξ, | ὥς δεινὰ δρῶσι θαυμάτων τε κρείσσονα*. *ὥς*, which is quite in place in the former passage, comes in awkwardly here; the actions of the Bacchantes were not a matter for *discussion*.

l. 41. *πλάνης κατ' ἄστν*. 'Est, qui non semper rure vixit, sed aliquoties urbem invisit, ideoque ceteris pastori- bus et bubulcis legem dare dignum se putat.' Elmsley. *τρίβων λόγων*, 'versed in speeches.' Cp. Soph. Ant. 177 *ἀρχαῖς τε καὶ νόμοισιν ἐντριβής*.

l. 43. *θέλετε θηρασώμεθα*. This use of the subjunctive probably arose out of the deliberative use, e. g. *τί φῶ*; Cp. Soph. El. 80 *θέλεις μείνωμεν αἰτοῦ*. The use with *θέλω* is poetical, but *βούλει βούλεσθε* can be used in prose, e. g. *τί βούλεσθε εἶπω*;

l. 44. *ἐκ βακχευμάτων* must be taken closely with *θηρασώμεθα*, 'from the midst of.'

l. 45. *χάριν τ' ἀνακτι θῶμεν*. *χάριν θέσθαι*, with the dative, is a common expression = 'to lay up favour for oneself with anyone,' e. g. Eur. Hec. 1211 *εἶπερ τῶδ' ἐβουλήθης χάριν θέσθαι*, and *χάριν δοῦναι* is found = 'to gratify, please, grant a favour,' e. g. Hel. 946 *δὸς τὴν χάριν μοι τήνδε*, etc. Hence Elmsley would read *θῶμεθ* or *δῶμεν*. But *θῶμεν χάριν* seems = 'do a favour,' i. e. it is used in the sense of *δῶμεν χάριν*, but without conveying the sense of superiority implied in 'granting a favour.' Cp. Med. 915 *ὑμῖν πολλὴν ἔθηκε σωτηρίαν*. *εὖ* with *λέγειν*.

l. 46. *φόβαις* is dat. of place. Cp. Soph. El. 55 *ὁ καὶ σὺ*

θάμνους οἰσθά που κεκρυμμένον. Here the dat. is assisted by the ἐν- in ἐλλοχίζομεν.

l. 47. αὐτοὺς, 'ourselves.' The use of ἐαυτοῦ for ἐμαυτοῦ, σεαυτοῦ occurs even in prose, as well as verse, e. g. Dem. 18. 163 εἰ μὴ προεξανέστημεν, οὐδ' ἀναλαβεῖν αὐτοὺς ἂν ἤδυνήθημεν.

l. 48. ὦραν. For the acc. cp. Aesch. Eum. 108 νυκτίσεμα δείπν' . . . ἔθνον, ὦραν οὐδενὸς κοινήν θεῶν, Soph. O. T. 1138 χεიმῶνα δ' . . . ἦγον.

l. 49. ἀθρόω στόματι, 'with one voice,' 'altogether.'

l. 50. συνεβάκχευ', 'began to join in the revelry.'

l. 51. δρόμω, 'with running,' i. e. everything began to run to and fro.

l. 52. κυρεῖ, historical present. μου with πλησίον.

l. 54. ἐκρύπτομεν δέμας. The pl. refers to the whole number of herdsmen (ἀνδρῶν τῶνδ' ἕπ', l. 56). For the sing. δέμας cp. Cycl. 225 ἄρνας . . . σῶμα συμπεπλεγμένους, supra l. 22 λιχμῶσιν γένυν, Orest. 1066 καθανόντοιεν εὐ περίστειλον δέμας.

l. 57. διὰ χερῶν ὀπλισμένοι, 'armed in their hands,' i. e. 'carrying in their hands as arms.' In Aesch. S. c. T. 433 we have λαμπὰς διὰ χεροῖν ὀπλισμένη, and Orest. 1223 ὀπιζόμεσθα φασγάνω χέρας. The participle must be taken in a middle sense, and διὰ χερῶν as in the phrase διὰ χερῶν ἔχειν, of weapons held between the hands.

l. 59. Βακχῶν σπαραγμόν, 'rending at the hands of the Bacchantes.' The gen. is subjective. νεμομέναις with μόσχους. Cp. Cycl. 389 μόσχους ἀμέλξας.

l. 60. χειρὸς ἀσιδήρου μέτα. Observe the anapaest in the fourth place. The preposition is used as with μεθ ὄπλων.

l. 61. πόριν. 'πόρις apud Aeschylum et Sophoclem legitur, πόρις apud Euripidem.' Elmsley. πόριν is acc. after ἔχουσαν.

l. 62. ἐν χεροῖν ἀκμαῖς. ἀκμαῖς is due to Nauck. The MSS. have δικά, hence Elmsley ἐν χεροῖν δίκη, 'tenentem manuum jure, id est, βία, πρὸς βίαν, vi.' Others again δίχα, so that ἔχουσιν δίχα='rending asunder.' This last can hardly be right. χεροῖν ἀκμαῖς='the hands,' which are extremities of the body. So Soph. O. T. 1034 ποδοῖν ἀκμάς, ib. 1243 ἀμφιδεξίους ἀκμαῖς.

l. 63. δαμάλας. It is doubtful whether any distinction is intended between πόριν and δαμάλας. Cp. however Theocr. 1. 75 πολλαὶ δ' αὖ δαμάλαι καὶ πόριτες ὠδύραντο.

l. 64. δίχληλον ἔμβασιν='a hoof.' Cp. Aesch. Ag. 945 ἔμβασις ποδός=a shoe.

l. 65. ῥιπτώμεν' agrees with πλευρά, without regard to δίχληλον ἔμβασιν. Cp. Bacch. 201 πατρίους παραδοχὰς, ἃς θ' ὀμήλικας χρόνῳ | κεκτῆμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος. κρεμαστά δέ, κ.τ.λ., 'and pieces hung up beneath the pines dripped, being soaked in blood,' i. e. some of the pieces of the torn animals were caught in the trees.

l. 67. κεῖς κέρασ θυμούμενοι, 'furious with the horn,' lit. 'venting rage in the horn.' Cp. Virg. Georg. 3. 232, 'Et temptat sese, atque irasci in cornua discit.'

l. 68. δέμας is acc. after ἐσφάλλοντο.

l. 69. The order is ἀγόμενοι μυριάσι χειρῶν νεανίδων. νεαν. is an adjective.

l. 70. The nom. to διεφοροῦντο is ταῦροι. σαρκὸς ἐνδυτὰ (= 'the coverings of the flesh,' i. e. the skin) is acc. just as δέμας in l. 68.

l. 71. ἢ σὺ ξυνάψαις, 'than you could close.' Cp. supra 2. 14 θᾶσσον ἢ λέγοι τις, where, as here, ἄν is omitted. Another reading is ἢ σε ξυνάψαι, which would mean 'than you closed,' rather than 'you could close.' βασιλείους κόραις, 'with your royal eyes.' For the masc. termin. cp. δικά πατρῶος, Suppl. 1146. Another interpretation takes

βασ. κορ. with *διεφοροῦντο* = 'by the princesses,' which is hardly credible.

l. 72. ἀρθείσαι δρόμῳ. Cp. Soph. Ant. 111 ἀρθείς . . . αἰετός.

l. 73. πεδίων ὑποτάσεις, lit. 'the under-spreading of the plains,' i. e. *campi subterjacentes*, said with reference to Cithaeron, on which the scene took place.

l. 74. ἐκβάλλουσι can only mean 'cause to shoot,' cp. Thuc. 4. 1 *περὶ σίτου ἐκβολήν. Θηβαίων.* The gen. is remarkable. It must be taken as a qualifying gen. with *σταχύν.* The dat. would be more regular.

l. 75. Ὑσιᾶς τ'. The acc. is to be taken with *ἐπεισπεσούσαι* in l. 77. The Plataeans, when escaping, went for a little along the road to Thebes, *ἔπειθ' ὑποστρέψαντες ἤσαν τὴν πρὸς τὸ ὄρος φέρουσαν ὁδὸν ἐς Ἐρύθρας καὶ Ὑσιᾶς,* Thuc. 3. 24.

l. 76. *νέρθεν* is adverbial, 'on the lower slopes,' as it were.

l. 79. ὅποσα δ', κ.τ.λ., 'whatever things they put on their shoulders.' The neuter is quite general (it is not to be taken with *τέκνα*), and is resumed in l. 81 *οὐ χαλκός, κ.τ.λ.*

l. 80. μέλαν. So infra 4. 23 *ἦγεν εἰς μέλαν πέδον.* So Homer *γαῖα μέλαινα.* The word has no special significance, it is an epitheton constans.

l. 82. *ἔκαιεν* i. e. *τὸ πῦρ.* The orthography of such words as *καίω* (*κάω*), *κλαίω* (*κλάω*) is somewhat doubtful. 'Iis accedo, qui αἰετός, καίειν, et κλαίειν apud tragicos servanda existimant,' Elmsley: 'formas αἰετός, κλαίω, καίω tragicis poetis non abrogandas arbitror; item opinor αἰεὶ revocandum, ubi prior syllaba producatur,' Nauck, Pref. to Eur. p. 48. οἱ δ', i. e. the inhabitants of Hysiae and Erythrae.

l. 83. *φερόμενοι*, 'being plundered.' Cp. Hec. 804 *θεῶν ἰρὰ τολμῶσιν φέρειν.*

l. 84. τὸ δεινόν, 'the terrible sight,' i. e. that which we saw. Cp. Iph. Taur. 320 οὐ δὴ τὸ δεινὸν παρακέλευσμά ἡκούσαμεν, ib. 1366 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.

l. 85. τοῖς μέν, 'for them.' The dat. is preferable to the gen. in construction, though in meaning there is little difference. ἤμασσε, 'drew blood.' λογχωτὸν βέλος, lit. 'lance-headed shaft,' but perhaps no more is meant than that the spears were thrown, not held, as usual, in rest.

l. 87. ἀπενώτιζον, 'turned in flight.' The simple verb occurs in an intransitive sense. Cp. Androm. 1141 πρὸς φυγὴν ἐνώτισαν.

l. 88. οὐκ ἄνευ θεῶν τινοσ. Cp. Soph. O. T. 1258 λευσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις, Aesch. Pers. 164 ὦν Δάριος ἦρεν οὐκ ἄνευ θεῶν τινοσ.

l. 89. πόδα. For the sing. cp. supra l. 54. ὅθεν=ἔκεισε ὅθεν.

l. 91. νίψαντο δ' αἶμα. Of seven instances of the omission of the augment in Euripides after a preceding *consonant* three occur in the Bacchae, this passage, l. 1083 πυρός | σίγησε δ' αἰθήρ, l. 1134 ἀρβύλαισ γυμνοῦντο δὲ (infra 4.41, 92). The alterations required to restore the augment, in all cases, are so violent that there can be little doubt that the canon is correct which allows the omission of the augment in the long speeches of messengers. In these the style was more epic than in other parts of the drama. σταγόνα, κ.τ.λ. The order is δράκοντες ἐξεφαίδρνον χροὸς σταγόνα (i. e. ἐφαίδρνον ἐκ χροὸς σταγόνα) ἐκ τῶν παρηίδων. Elmsley however joins ἐκ παρηίδων χροὸς, comparing Hel. 1095 παρῆδι τ' ὄνυχα φόνιον ἐμβάλῳ χροὸς. The serpents are those in their belts.

l. 95. κἀκείνο, 'and also,' answering to τὰ τ' ἄλλα. The pronoun is used adverbially as in Soph. Ant. 165 τοῦτο μὲν . . . τοῦτ' αὖθις.

4.

l. 1. *θεράπνας* = *σταθμούς*. Others regard the word as the name of a town or village.

l. 2. *ἐξέβημεν Ἀσωποῦ ῥοάς*, 'we went out beyond the streams of Asopus'—the river ran between Thebes and Cithaeron. For the construction cp. H. F. 82 *οὔτε γαίης ὄρι' ἂν ἐκβαίμεν λάθρα*.

l. 3. *εἰσεβάλλομεν*, cp. our expression 'striking into' a path, supra 2. 26.

l. 4. *κἀγώ*. The story is related by a messenger. The *ἄγγελος* plays a very important part in Greek tragedy. Any situations, which for scenic or artistic reasons could not be brought upon the stage, are thrown into the form of a narrative and placed in his mouth. Thus it falls to the 'messenger' to describe the blinding of Oedipus, and also his 'passing' away into a secret tomb.

l. 5. *ξένος*. Dionysus had taken the form of a 'stranger' and appeared at Thebes; he was at first imprisoned by Pentheus, but afterwards, being delivered by divine help, led him in Bacchic dress to behold the Bacchantes. *πομπὸς . . . θεωρίας*, 'leader to the spectacle.'

l. 6. For the acc. after *ἴζομεν* cp. Iph. Aul. 141 *μή νυν μήτ' ἀλσώδεις ἴζου | κρήνας, μήθ' ὕπνω θελχθῆς*.

l. 7. The construction is *τά τ' ἐκ ποδῶν καὶ (τὰ) ἀπὸ γλώσσης σώζοντες σιγηλά*. Cp. Soph. El. 1070 *τὰ μὲν ἐκ δόμων νοσεῖ, | τὰ δὲ πρὸς τέκνων, κ.τ.λ.*

l. 8. *ὀρώμεν*. Optative, for *ἴζομεν*, l. 6, is either imperf. or historical present.

l. 9. A tribrach in the fifth place is uncommon.

l. 10. *πεύκαισι συσκιάζον*, 'shadowing with pines;' active construction for passive. Cp. Soph. O. T. 967 *ὁ δὲ θανῶν κεύθει κατὰ γῆς*, ib. El. 826 *ταῦτ' ἐφορῶντες κρύπτουσι ἔκηλοι*.

l. 11. ἔχουσαι χεῖρας ἐν=‘engaged in.’ The *τερπνοὶ πόνοι* are explained by what comes after.

l. 12. ἐκλελοιπότα is to be taken intransitively; ‘fere ut nostri, “worn out.”’ Elmsley.

l. 13. κισσῶ κομήτην forms part of the predicate with ἐξανέστεφον, ‘crowned it so that it was wreathed with ivy.’ Such additions are common, e. g. σοφόν με ἐδίδαξαν, Soph. El. 18 κινεῖ σαφῆ, etc.

l. 14. The order is ὡς πᾶλοι ἐκλιπούσαι ποικίλα ἴζυγά. The comparison of young women with πᾶλοι is common in Greek poetry.

l. 15. μέλος is acc. cogn. with ἀντέκλαζον, lit. ‘struck a song against each other’ i. e. sang responsively.

l. 18. ὄσον ποθῶ. ποθῶ is due to Elmsley. The MSS. have νόθων or μόθων, neither of which can be brought into any intelligible construction with ὄσον, lit. ‘I cannot reach of the Maenads as much as I desire,’ i. e. ‘I cannot see as much as I desire.’

l. 19. ἦ ἐλάτην. The MSS. have εἰς ἐλάτην. Another conjectural emendation is ἐς ἐλάτην, which however is not tenable, because the tragedians, in iambic and trochaic metre, never allow εἰς to form the second syllable of a tri-syllabic foot. ἦ ἐ, Synzesis.

l. 21. θαυμάσθ’ is due to a conjecture of Nauck. The MSS. have τι θαῦμ’, but τι is by the hand of a corrector. τοῦ ξένου θαύμασθ’, ‘marvellous things in the stranger.’

l. 22. οὐράνιον ἄκρον κλάδον. The Tragg. do not observe the rule that two attributes cannot be joined with one substantive, unless connected by καί. Cp. Soph. O. T. 1199 τὰν γαμφώνυχα παρθένον χρησμοφδόν, etc. Cp. supra Soph. 3. 161.

l. 23. The repetition of the verb denotes the *gradual* bending of the pine tree.

l. 24. κυκλοῦτο δ’. Notice the omission of the augment

and cp. supra 3. 91. This is not a crucial instance, for (1) the best MS. has *κυκλοῦται*, and *κυκλοῦτο* appears in the Aldine edition: (2) *ἐκυκλοῦτο* is metrically possible.

ll. 24, 25. Supply *ὥστε* before *κυρτὸς τροχός*. The order will then be *ἢ ὥστε κυρτὸς τροχός, τὸρνον γραφόμενος, ἔλκει περιφορὰν δρόμον*, 'or as a rounded wheel, sketched with a compass, draws the circle of its course,' i. e. 'draws a circular course.' For *τόρνος* cp. L. and S. The reading *δρόμον* is doubtful, and the interpretation forced. Others suggest *δραμών* = 'running.'

l. 26. *ὡς* = 'so,' answering to *ὥστε*. Elmsley would translate 'when,' joining the word with *κυκλοῦτο*. *κλώνα* signifies the top or extremity of the tree.

l. 29. *μεθίει διὰ χερῶν*, 'lets it slip through his hands.' *ὀρθόν*, 'until it is straight,' 'so that it becomes straight.' Cp. supra l. 13.

l. 30. *ἀναχαιτίσειέ νιν*, 'throw him off,' as a horse throws its rider by rearing. 'De abiete tanquam de equo loquitur poeta.' Elmsley.

l. 31. The meaning is a little strained, in order to bring in the favourite repetition of *ὀρθός*. Cp. Soph. El. 742 *ὀρθὸς ἐξ ὀρθῶν δίφρων*. For *ὀρθός*, as applied to *αἰθήρ*, seems to mean 'lofty,' *celsus*.

l. 32. *νώτοις*. The figure of the horse is continued.

l. 33. *ᾤφθη*, sc. *ὑπὸ τῶν Μαινάδων*.

l. 34. *ὅσον γὰρ οὐπω* is a stronger form of *ὅσον γὰρ οὐ* = 'all but.' Cp. the Homeric use of *οὐπω* in *οὐπω πάντες ὁμοιοί*, and Soph. O. T. 105 *οὐ γὰρ εἰσεῖδόν γέ πω*. The use is also assisted by the opposition between *οὐπω* and *οὐκέτι* (in the next line). Pentheus was all but in sight of the Maenads, while the stranger was no longer to be seen.

l. 36. *φωνή τις*, i. e. *ἐφθέγγατο*.

l. 37. *Διόνυσος*. The nom. is in apposition to *φωνή*.

Cp. H. F. 1002 ἀλλ' ἦλθεν εἰκὼν, ὡς ὄραν ἐφαίνετο, | Παλλὰς
κραδαίνουσ' ἔγχος.

l. 39. γέλων τιθέμενον, 'made into mockery;' γέλων for
the more usual γέλωτα.

l. 40. For the construction ἄμα . . . καί cp. Hdt. 1. 112
ἄμα δὲ ταῦτα ἔλεγε ὁ βουκόλος, καὶ ἐκκαλύψας ἐδείκνυε.

l. 41. ἐστήριξε. It is difficult to decide whether the
verb is transitive or intransitive. The latter seems prefer-
able, in which case ἐστήριξε = ἐστήριζετο, in l. 31.

l. 42. Here, beyond doubt, the augment is omitted.
Cp. supra 3. 91. εὐλειμος, 'grassy;' a bowery hollow is
meant.

l. 44. αἱ δ', i. e. the Bacchantes.

l. 45. διήνεγκαν κόρας, 'cast their eyes about.'

l. 47. Βακχίου with κελευσμόν, Κάδμου with κόραι. Agave,
Ino, and Autonoe, the three daughters of Cadmus, were
leaders of the Bacchic troop.

l. 48. οὐχ ἦσσονες . . . ἔχουσαι. ἔχειν is here used in-
transitively in the sense of εἶναι, and ὠκύτητα is the acc.
after ἦσσονες, (ἦσσονες ἔχουσαι = ἦσσονες οὐσαι). But it is
just possible that two constructions are joined together
(1) ὠκύτητ' οὐχ ἦσσονες, (2) ὠκύτητ' ἔχουσαι. It does not
seem satisfactory to suppose that ἔχουσαι is merely re-
dundant, as in ληρεῖς ἔχων and the like.

l. 52. ἀγμῶν, 'craggs,' from ἄγνυμι, 'to break.'

l. 54. αὐτοῦ = κατ' αὐτοῦ. Cp. Cycl. 51 ὠή, ῥίψω πέτρον
τάχα σου. The genitive is used as with a verb of aiming
at. κραταιβόλους, 'hurled with force.' The compound
is formed from κραταιός, cp. κραταίλεως, κραταίπους.

l. 55. ἀντίπυργον, 'like a tower.'

l. 56. ἠκοντίζετο is passive. There is no special subject.
'It was shot,' 'there was shooting.'

l. 58. Πενθέως. For the gen. cp. supra l. 54, note.
στόχον δύστηνον. στόχον is a correction of the MS. τ' ἔχον.

The acc. is in apposition to the action of the verb *ἴεσαν*.
οὐκ ἦνυτον, 'they did not reach him.'

l. 59. 'Placed at a height beyond their eagerness,' i. e.
'beyond that which even their eagerness could reach.'

l. 60. ἀπορία λελημμένος, lit. 'caught with helplessness.'
For the form *λέλημμαι* in the place of the more usual
εἴλημμαι, cp. Ion 1113 οὔτι που λελήμμεθα, Cycl. 432 ὡσπερ
πρὸς ἱξφ̄ τῇ κύλικι λελημμένος.

l. 61. συγκεραυνοῦσαι, 'shivering in pieces,' 'rending as
with a thunderbolt.' The word is exceedingly rare.

l. 62. ἀνεσπάρασσον, 'they began to tear up.' With
ἀσιδήροις μόχλοις cp. supra 3. 60 *χειρὸς ἀσιδήρου μέτα*.

l. 64. φέρε, περιστᾶσαι . . . λάβεσθε. In constructions
like these, which are not uncommon, the *φέρε*, *ἄγε*, etc.
lose their verbal nature and become little more than
adverbs, hence they are used without regard to number.
Cp. *ἄγε δὴ τραπέιομεν*, Il. 3. 341.

l. 65. *πτόρθου* = the tree in which Pentheus was sitting.

l. 66. ἀπαγγείλη, 'carry home news concerning.'

l. 67. *μυρίαν χέρα*. For the sing. cp. Phoen. 441 *μυρίαν
λόγχην*, etc.

l. 70. For the dat. *οἰμώγμασι*, which is one of ac-
companying circumstance, cp. H. F. 881 *ἐνδίδωσι κέντρον
. . . Γοργῶν ἑκατογκεφάλοις | ὀφέων ἰαχήμασι*.

l. 71. *κακοῦ γάρ, κ.τ.λ.* The clause explains *μυρίοις
οἰμώγμασι*. ὦν ἐμάνθανε, 'learnt that he was,' by the usual
Greek attraction.

l. 72. *ἱερία* is fem. nom. = *ἱέρεια*, 'a priestess.' Cp. Iph.
Taur. 34 *ἱερίαν τίθησί με*. An expression somewhat similar
to *ἱερία φόνου* occurs Alc. 25 *Θάνατον εἰσορῶ ἱερῇ θανόντων*.

l. 73. *μίτραν*, in which, as part of the Bacchic dress, he
had clad himself for concealment.

l. 74. *κτάνοι*. Others *κτάνη*, which can be supported.

l. 75. *τλήμων Ἀγαυή*. *τλήμων*, like *δύστηνος* and *τάλας*,

has not merely the meanings 'enduring' and 'wretched,' but also signifies 'wicked,' 'reckless,' of one borne on a career of crime. Cp. Soph. O. T. 1175 τεκούσα τλήμων. λέγει, after ἔρριψεν (which denotes the single act of dashing the head-dress to the ground), cp. Soph. Aj. 31 φράζει τε κἀδήλωσεν.

l. 79. ἀμαρτίαισι, dat. of cause or occasion. Cp. Hel. 79 ταῖς ἐκείναις συμφοραῖς ἐμὲ στυγείς.

ll. 80, 81. διαστρόφους | κόρας ἐλίσσοιτο, 'rolling her eyes wildly.' Cp. Soph. Tr. 794 (of Heracles in his frenzy) ἐκ προσέδρου λιγνύος διάστροφον | ὀφθαλμὸν ἄρας. χρῆ, the present, is used in a general sense, 'such thoughts as a mother should have.'

l. 82. κατείχεται, 'was held in possession.' ἐκ = 'by,' a common use of the prep. in the Tragg., cp. Soph. Ant. 63 ἀρχόμεσθ' ἐκ κρεισσόνων, Bacch. 28 νυμφευθείσαν ἐκ θνητοῦ τινος. οὐδ' ἔπειθέ νιν, 'and he did not prevail on her.' For a similar change of subject cp. Soph. Aj. 549 αὐτὸν δεῖ πωλοδαμνεῖν κάξομοιοῦσθαι φύσιν (supra Soph. i. 20).

l. 83. Observe the want of caesura. Cp. Hec. 1159 γένοιτο, διαδοχαῖς ἀμείβουσαι χεροῖν, Suppl. 303 σφάλλει γὰρ ἐν τούτῳ μόνῳ, τᾶλλ' εὐ φρονῶν, ib. 699 καὶ συμπατάξαντες μέσον πάντα στρατόν. Cp. Aesch. 4. 71 'Hujusmodi senarii apud Aeschylum et Sophoclem non valde frequentes, apud Euripidem vero rarissimi sunt.' Elmsley.

l. 85. ὤμον = 'arm.'

l. 86. χεροῖν is gen. with εὐμάρειαν.

l. 87. τὰπὶ θάτερ' ἐξειργάζετο, 'wrought out her work on the other side,' i. e. 'on the other arm.' ἐξ- 'made clear work of it.'

l. 89. ἐπέιχε, 'plied the task.' πᾶσα is for παντοία. Cp. Phoen. 1192 πάντα δ' ἦν ὁμοῦ κακά.

l. 90. ὁ μὲν, κ. τ. λ. The clause is strictly in apposition to βοῆ. Cp. Soph. Ant. 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθου

κακοί, | φύλαξ ἐλέγχων φύλακα, and especially Heracl. 39 δυοῖν γερόντων δὲ στρατηγείται φυγή | ἐγὼ μὲν . . . καλχαίων, . . . ἢ δ' αὖ . . . σώζει, where, as here, the second clause takes a finite verb. ὅσον ἐτύγγανεν πνέων, 'as long as breath was left him.'

l. 92. ἴχνος αὐταῖς ἀρβύλαις, 'a foot, boot and all.' This use of the dative, with the addition of αὐτοῖς, etc., is common. The sing. does not occur in this use, which is probably the reason why ἀρβυλαι is in the plur. here. Cp. Hipp. 1189 αὐταῖσι ἀρβύλαισι ἀρμόσας πόδα (supra 2. 17). Elsewhere in Euripides the sing. of ἀρβύλη is found. γυμνοῦντο. Observe the omission of the augment.

l. 93. πᾶσα = 'everyone.' ἡματωμένη. The perfect participle is used of a state, or condition.

l. 94. διεσφαίριζε, 'threw about' like a ball.

l. 95. χωρίς = 'in separate pieces,' 'here and there.' Hence τὸ μὲν . . . τὸ δέ, though σῶμα is in the singular.

l. 97. οὐ ῥᾶδιον ζήτημα. These words are in apposition to σῶμα, which has been further defined by τὸ μὲν . . . τὸ δέ. ζήτημα = 'a thing to be sought out.'

l. 100. λέοντος. Supply κρᾶτα.

l. 101. Agave has left her sisters dancing with the other Maenads, and is coming alone through Cithaeron to Thebes with the trophy of her victory.

l. 102. θήρα, 'quarry.'

l. 104. ζυγκύναγον. The Doric *a* is retained in this word even in the Attic dialect, cp. Ἀθᾶνα, etc.

l. 105. ἧ δάκρυα νικηφορεῖ, 'for which she brings tears as a trophy of victory.' The antecedent to ἧ is ἄγρας.

l. 106. ἐκποδῶν . . . ἄπειμι, 'will go away to make room for.' For the dat. cp. Soph. Aj. 671 χεῖμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει.

l. 109. οἶμαι δ' αὐτό, κ.τ.λ., 'and I think also that it (i. e. τὸ σωφρονεῖν, κ.τ.λ.) is the wisest possession for such

mortals as apply it.' Cp. Soph. Ant. 1050 *κράτιστον κτημάτων εὐβουλία*, ib. 683 *φρένας*, | *πάντων ὄσ' ἐστὶ κτημάτων ὑπέρτατον*.

5.

l. 1. *ιδών*, 'now that I have seen.'

l. 2. *μύθοις εἰκότ'*, 'like stories.'

l. 3. *τεθοίναται*, 'banqueted on.' The word is poetical. Aristotle remarks in his Poetics, cap. 22, that Euripides changed a line from prose to poetry by substituting *θoinātai* for *ἐσθίει*. *φαγέδαιναν ἢ μοι σάρκα θoinātai ποδός* for *σάρκας ἐσθίει* (Introd. p. 264).

l. 5. *γέ* implies the answer 'yes.' *ἀθήσας κάπιβαστάσας*, 'selecting and weighing in his hand.'

l. 7. *ἦτε πάσχοντες*. The schema Chalcidicum. Cp. Thuc. 1. 1 *ἀκμάζοντες ἦσαν*, the circumlocution has the effect of throwing greater emphasis on the notion contained in the participle.

l. 8. *πετραίαν . . . χθόνα* is an expression quite parallel to *λεπαίας χθονός* supra Hipp. 76, and perhaps means no more than 'rock.' In the place of *χθόνα*, *στέγην* has been suggested but without authority.

l. 9. *ἀνέκαυσε*, i. e. *ὁ Κύκλωψ*.

l. 10. *ἐσχάρας* is gen. sing. with *ἐπί*.

l. 11. 'About as much as three waggons could carry.' *ἀμαξῶν* is gen. with *βάρος* to which *ἀγώγιμον* is added in a way which scarcely admits of literal translation. *ὄς*, 'about.'

l. 12. *χαμαιπετῆ* = *χαμαί*.

l. 14. *ὄς*, 'about' as in l. 11. As a measure the *ἀμφορεύς* was = about nine gallons. But the meaning is not to be pressed literally.

l. 15. I. e. he filled it with milk drawn from the cows.

l. 16. *παρέθετο*, 'set aside,' i. e. he drank some milk and set the rest aside. *κισσοῦ* = *κίσσινον*. *εἰς εὖρος*, 'in breadth,' this use of *εἰς* is uncommon the substantive being generally put absolutely as *βάθος* in the next line. Cp. *εἰς τάχος* = *τάχος* or *τάχεως*.

l. 17. The nom. to *ἐφαίνετο* may be *βάθος* or *σκύφος*, in the latter construction *βάθος* is adverbial acc.

l. 18. *ἐπέξεσεν*, 'he made to boil,' *πυρί* is dat. instrum. The meaning can hardly be 'set to boil on the fire.'

l. 19. *ἄκρους*, 'at the end.'

l. 20. As the text stands *παλιούρου κλάδῳ* must be an explanation of *δρεπάνῳ* required by *γ'*. 'It was indeed a *δρέπανον* but made of Christ's thorn.' Scaliger suggested *ξεστοὺς δὲ δρεπάνῳ τᾶλλα, παλιούρου κλάδων* in which *τᾶλλα* is opposed to *ἄκρους*, and *παλ. κλάδων* goes directly with *ἀβελούς*. Some verb must be supplied with *ἀβελούς* (e. g. 'set,' 'prepared,') from *ἐπέξεσεν*, for which Lobeck considered *ἐπέστησεν* should be read.

l. 21. With *σφαγεῖα* = 'bowls to receive blood' supply *ξεστά* to which *πελέκεων γνάθοις* is dat. of instrument. For *γνάθ.* cp. Meleag. 6. 6 *πελέκεως δίστομον γένυν*. Kirchhoff to avoid the awkward construction reads *γνάθους* in apposition to *σφαγεῖα*.

l. 23. *Ἄιδου μαγείρῳ*. 'In early times the cook was butcher also, (*προσῆκει τὸν μ. κατακόπτειν καὶ ἐκδέρειν*, Plat. Euthyd. 301 D), and so the Cyclops is called *Ἄιδου μ.* in both capacities.' L. and S. *Ἄιδου* is a qualifying gen. cp. Soph. Ant. 1205 *νυμφεῖον Ἄιδου*.

l. 24. *ῥυθμῷ τι*, 'with a kind of order.'

l. 25. *τὸν μὲν* must be taken with *ἔσφαζ'*. 'He cut the throat so that the blood ran into the cauldron.'

l. 26. *τὸν δ' αὖ* with *παίων*. *τένοντος* gen. with *ἀρπάσας*. *ἄκρου π.* gen. after *τένοντος*.

l. 27. *πρὸς ὀξύ γ' ὄνυχα*, 'on a sharp point.' This

meaning of ὄνυξ is very rare; and γε is not wanted. Scaliger suggested στόνυχα.

l. 28. καθαρπάσας, 'tearing off.' The Cyclops hacked off pieces of the flesh with his knife, but the limbs he threw into the cauldron to boil.

l. 30. ἐφήκεν ἐψεσθαι. The infin. is used *more Homeric* e. g. ἦκε φέρεσθαι.

l. 34. εἶχον, 'kept themselves there.' πτήξ. εἶχον is not to be regarded as a schema Chalc. Cp. Soph. O. C. 1169 ὃ φίλτατε σχέει οὐπερ εἶ.

l. 36. ἀνέπεσε, i. e. the Cyclops.

l. 37. ἐσῆλθέ μοί τι θεῖον, 'some divine inspiration came upon me.' Cp. Aesch. P. V. 1004 εἰσελθέτω σε μήποθ' ὡς ἐγώ κ. τ. λ.

l. 38. Μάρωνος. The wine was given to Odysseus by Maro, son of Bacchus, Cycl. 141 Μάρων μοι πῶμ' ἔδωκε, παῖς θεοῦ. Hence the name is used for the wine itself, as in the case of Bacchus.

l. 39. The Cyclopes were the children of Poseidon.

l. 41. κομίζει, 'brings to thee.' γάνος, see note on Aesch. 3. 52.

l. 43. ἄμυστιν ἐλκύσας, 'draining it at a draught,' lit. 'drawing a long draught.' ἄμυστιν from ἀ-μύω 'without closing the mouth.'

l. 44. ἄρας χεῖρα, 'lifting up his hand.' He was lying down.

l. 47. τρώσει νιν οἶνος. The phrase is Homeric, cp. Od. 21. 293 οἶνός σε τρώσει. The indic. in oratio obliqua is quite common in Greek. It gives liveliness and reality to the style.

l. 49. πρὸς ᾤδᾶς εἶπ'. Cp. Hel. 317 εἰς ποῖον ἔρπει μῦθον; we might 'say he started singing.'

l. 50. ἄλλην, i. e. κύλικα.

l. 53. βούλη, θέλω. βούλομαι implies greater personal effort than θέλω.

l. 54. The plural εἶπατε is used though σε precedes. This variation in the number is very common in addressing a chorus, for sometimes the whole number are addressed and sometimes the leader only.

l. 55. ἄμικτον, 'unsociable.' In the description given of the Cyclops in Od. 9. 106 foll. we find (l. 114) θεμιστεύει δὲ ἕκαστος | ἀνδρῶν ἢ δ' ἀλόχων, οὐδ' ἀλλήλων ἀλέγουσιν.

l. 57. σὸς πατήρ, i. e. Silenus who was chief in attendance on the Cyclops. τάδ' ἤνεσεν, 'commended this plan of mine.'

l. 58. ἀποκερδαίνων ποτοῦ, 'finding enjoyment in drink.'

l. 59. τῇ κύλικι is more probably a local dative than a dat. of the instrum. 'Caught at the cup (i. e. attached to it) as if in bird-lime.'

l. 60. The MSS. have πτέρυγας ἀλύει, in which πτέρυγας must be taken with λελημμένος, and ἀλύει = 'beats,' 'tosses,' i. e. with efforts to get free.

Others read πτέρυγα σαλεύει, lit. 'flutters as to his wings,' the expression continues the metaphor begun in ἰξῶ. The verb conveys the additional notion of tossing in distress; σαλεύειν being used of a ship in rough weather.

l. 62. ἀνάλαβε, 'recover.' οὐ Κύκλωπι προσφερῆ, 'not like a Cyclops.'

l. 63. εἰ γάρ expresses a wish. The mere expression of a positive wish implies an assent to what has gone before. To this γάρ refers. τῆνδ' . . . ἡμέραν, 'the day which you speak of,' i. e. when I shall get back Dionysus. Cp. Soph. O. T. 1157 δλέσθαι δ' ὄφελον τῆδ' ἡμέρα.

l. 64. Κύκλωπος . . . κάρα = Κύκλωπι.

l. 66. θηρὸς πανούργου is the Cyclops.

l. 67. Ἀσιάδος. The epithet refers to Terpander's improvements in the cithara.

l. 68. δλωλότα, the participle after a verb of hearing = infinitive.

l. 69. κῶμον, a revel accompanied with dance and song.

l. 70. Βακχίου, supply θεοῦ.

l. 71. δρυμοῖσι is dat. of place.

l. 74. πῶς δαί; 'How pray?' δαί seems to have belonged to colloquial language, and is in place in a drama like the present which is comic in character. Euripides uses the word even in tragedy; and perhaps it ought to be read in Soph. Ant. 318 τί δαί; ῥυθμίζεις, κ. τ. λ.

l. 75. With ἀπαλλάξαι must be supplied a word like ἐπιθυμῶ or βούλομαι from ἡ ἐπιθυμία l. 73. With this verb λέγων is constructed.

l. 77. μόνον δ' ἔχοντα, sc. αὐτό, 'keeping it all to himself.'

l. 78. Βακχίου νικῶμενος. Cp. Tro. 23 νικῶμαι θεοῦ.

l. 79. δόμοισι, the cave of the Cyclops.

l. 80. φασγάνῳ τῷδ'. Odysseus has his weapon in his hand. ἄκρον, 'at the end,' cp. supra l. 19.

l. 83. ὄμματ' ἑκτήξω. The Cyclops had but one eye in the middle of his forehead. The plur. is used poetically, cp. κόρας l. 87.

ll. 84, foll. The simile is derived from Hom. Od. 9. 384
ὡς ὅτε τις τρυπῶ δόρυ νήϊον ἀνήρ | τρυπάνῳ, οἱ δέ τ' ἔνερθεν
ἵποσσειουσιν ἵμαντι | ἀψάμενοι ἐκάτερθε, τὸ δὲ τρέχει ἔμμενές ἀεί.
The drill was moved by two straps fastened about the middle of it, and pulled alternately by two men (in Homer), or by one (as here), and kept in its place by the weight of the body pressing against the end.

l. 85. κωπηλατεῖ is merely a metaphorical expression='drives by moving the hands backward and forward.'

l. 89. γέγηθα, μαινόμεσθα. Cp. supra l. 53, and also Tro. 904 ὡς οὐ δικάϊως, ἦν θανῶ, θανοῦμεθα.

l. 90. γέροντά τε, i. e. Silenus.

l. 91. ἐμβήσας σκάφος. For the double acc. cp. Heracl. 845 ἐμβήσασί νιν ἵππειον δίφρον.

l. 92. διπλαῖσι κώπαις, 'with double oars.' The precise signification of the term is doubtful. Hermann thinks that the meaning is at 'double speed as it were.' Others refer the expression to the two oars which serve as rudders.

l. 93. ὡσπερ ἐκ σπονδῆς θεοῦ, 'as it were after a libation to the god.' The lustral water used at sacrifices was purified by plunging a torch into it. Cp. H. F. 928 μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν | ἐς χέρνιβ' ὡς βάψειεν. The torch may have been handed round the company present at the sacrifice.

l. 94. λαβοίμην, the mood is not influenced by εἶσ' οὖν but is used as if with ἄρα. For ὄμματα cp. supra l. 83.

l. 97. ἀροίμην, fut. optat (from αἰίρω). For the quantity cp. Tro. 1148 γῆν τῷδ' ἐπαμπισχόντες ἀρούμεν δόρυ. Matthiae and Dindorf read ἀραίμην, the first aor.

l. 98. τοῦ κακῶς δλουμένου is an imprecation, expressed in the future.

l. 99. ἐκτρίψομεν. The use of the future adds certainty to this part of the hypothesis. 'I could... if thereby we shall.' As before, the sing. and plur. are interchanged—ἀροίμην... ἐκτρίψομεν, σιγάτε... ἐξεπίστασαι.

l. 104. φύγοιμ' ἄν, 'I could escape,' i. e. if I chose.

l. 105. ἀπολιπόντᾱ. Sc. ἐμέ.

The 'Cyclops' from which this extract is taken is a Satyric drama. In these the gods and heroes were represented in comic situations, Hercules, and the like, being especial favourites. In the first instance a Satyric drama accompanied every tragedy, but this was no longer the case in the time of Euripides. The scene of the Satyric drama is in the past not in the present, and this is one point of difference between the Satyric drama and the

comedy. In the latter gods were brought on the stage, as Dionysus in the *Frogs*, but they mingled with the present and actual doings of men. Tragedies and Satyric dramas dealt more or less with the same subject-matter: but, while tragedy represented the serious and fearful aspect of it, the comic side was given to the Satyric drama. Aeschylus is said to have especially excelled in the composition of these dramas. After his time they became in less repute being supplanted by the comedy proper.

ARISTOPHANES.

INTRODUCTION.

I.

HITHERTO the Muse of dramatic poetry has looked to the far past for her subjects. Though entering into the spirit of their times and earnestly engaged in solving the problems offered to them, Aeschylus, Sophocles and Euripides took their persons and characters from Mythology. Even the Satyric drama, while representing the lower, meaner aspect of human nature, was concerned with heroes and demigods. Whatever hints or references there may be in some tragedies to the contemporary history of Athens, the illusion of the past was strictly preserved. The spectator was carried away from himself, his party feelings, and city prejudices to a wider area, where these distinctions did not exist. Euripides himself, '*qui Melpomenen ad res domesticas detrusit,*' and often took from tragedy her dignity of style and

thought, did not venture to break through this rule. Hence nothing distinguishes Greek comedy, at least of the older type, from tragedy, more widely than the reference to the present. It is the Athens of Pericles and the Peloponnesian war, with all the hopes and desires, the hatreds and attachments called into existence by that great struggle from which Aristophanes drew his inspiration. It was prominent Athenians of his own time, Socrates, Pericles, Cleon, Lamachus, whom he brings on the stage; Athenian love of war, of peace, of the law-courts are symbolised in his fictitious characters. When gods and heroes appear in comedy, they appear in the midst of Athenian life, going down to Hades for a poet, or helping to send peace from heaven. Between the Satyric drama and the Satire of the old Comedy, there is not the least connection: though it is true that the former seems to have fallen into disuse as the latter came into increasing prominence.

Aristotle (*Poetics* c. 4) considers Homer to be the father of comic no less than tragic poetry. What the *Iliad* was to Tragedy, the *Margites* was to comedy: the connecting link is to be sought in the iambi or lampoons of such poets as Archilochus. Of the *Margites* we know nothing; and the iambi of Archilochus are lost with the exception of a few fragments: but there is no doubt that the Greeks, at an early period in their literary development, became accustomed to poems of a satirical character. These were sometimes personal, as in Archilochus' attack upon Lycambes, sometimes of a more general character, as for instance the satire upon women by Simonides of Amorgos. That this literature had much influence on the early growth of comedy is more than our knowledge enables us to affirm. When the foundations had been laid in other ways, they may have familiarised

the Greek mind with forms of satire, and contributed to raise comedy to the favour and attention which it attracted from the public.

It was in Megarian farces, and rough jesting bouts at the village festivals in honour of Dionysus that the germ of Attic comedy arose. The name *κωμῳδία*, according to the more probable derivation, means 'village-song.' A number of men distinguished for ready wit among their fellows may have formed themselves into a society for the performance of farces at the yearly festival, choosing for the subject of their merriment some village scandal, or satirising some objectionable individual. Such diversions went on from year to year, unnoticed among the many amusements of the Dionysia. The first step towards an artistic use of them was taken apparently by Crates, who got rid of the merely personal element and introduced plots, and *general* characters.

This was in the time of the Persian war. The attention then attracted by tragedy seems also to have fired the comic poets with ambition: and they followed as far as they could in the steps of the tragedians, borrowing the use of plots and masks and adding actors to the chorus, and increasing the number to rival the tragic performances. The authors of these various innovations are unknown: for comedy at this time still occupied a very subordinate rank, and was regarded with distrust and even with aversion, so that no senator of the Areopagus was allowed to compose in this style. It was after 450 B.C. that comedy suddenly sprang into notice in the hands of Cratinus and Eupolis; Aristophanes quickly followed and by 424 B.C. the date of the Equites, we may say that it had reached the height of development.

Comedy was preeminently the poetry of Athenian

democracy, outspoken and licentious to a startling degree, yet in the main, serving the cause of justice and truth. It appealed to such an audience as that which listened to the speech of Pericles, in the Second Book of Thucydides, an audience full of hope, and light-hearted, proud of the great name of Athens, and ready to sacrifice much in her cause. The exquisite finish of language and the fine-drawn arguments of the conversations shows how keen was the intellectual element in the Athenians of that day. The sense of art was cultivated by the constant presence of master-works of Sculpture, and the regular exhibitions of tragedians, or the recitations of rhapsodes. A number of festivals, in which all could take part, kept alive and developed the capacity for enjoyment; no one could fling aside the cares of life with more grace than the 'merry Greek.' The habit of attending the assemblies and law-courts gave to every one an intense interest in the affairs of the city; and educated his powers of criticism and of eloquence. Socrates, about this time, was asking questions about knowledge and virtue in the open market-place; and the enquiries of Anaxagoras had given a new turn to physical and even religious speculation. The class of men known as Sophists were instructing Athenian youth in logical and political ideas, in the use of words, and the conduct of life. The utmost freedom was allowed to the development of the individual nature. Every one could be himself, even vices were regarded to some extent as idiosyncrasies of character. There was no repression from without; and little restraint from within. In such a period a great genius equally powerful to observe, and to give expression to observation, would find ample materials. Thus the Old Comedy is a reflex of contemporary feelings and ideas, and the plays

of Aristophanes form an invaluable supplement to the history of Thucydides.

The failure of the great Sicilian expedition gave the death-blow to Athenian democracy. Sent out with the highest hopes, with the dream of establishing a great Western Empire, that enterprise ended in utter annihilation. From this time the Athenian spirit drooped; and an angry distrust of men and fortune began to creep over the state. The old freedom was impossible. Hence after this date the personal element, especially in regard to politicians, begins to pass away from comedy; types and abstract subjects occupy the most prominent place. At the same time the money necessary to furnish the chorus was required for other purposes, and this part of comedy began to dwindle, and finally became entirely extinct. The *Parabasis*, in which the chorus came forward and spoke plainly, face to face, with the audience on subjects of the moment, explaining the poet's views and claiming respect and hearing from them, is not found in the later plays of Aristophanes; and in the *Plutus*, the latest of all, the chorus almost entirely disappears. In the earlier plays e. g. the *Acharnians*, *Equites*, *Nubes*, the interest is for the most part political; in the latter the poet deals more with the fancies of philosophers. Thus the Old Comedy passed into a second stage, known as the Middle Comedy. The great authors of this period were Alexis and Antisthenes. They exercised their talents on the dinners of Athenian gourmands; the modes of cooking fish, and the various kinds brought to table. Or they parodied the older poets as Aeschylus, or laughed at the philosophers. The number of plays written was immense, but the variety was not very great. Athenian life became more monotonous; the pursuit of wealth, and the pleasures of the table, or

attendance at the schools of philosophic teachers, filled up the measure of the day. It was distinctly the age of the Epigoni. After running through a course of fifty or sixty years the Middle Comedy made way for the New Comedy of Menander and Philemon. This was distinguished (1) by the complicated plot, and (2) by the motive of love which now for the first time obtained a place on the comic stage. The affection of some graceless spendthrift for a person of doubtful character, the various stratagems necessary for obtaining the object of his wishes, and the lucky discovery that, after all, the girl was of noble parentage, form the leading theme of almost all the comedies of this school. The same characters appear again and again; the invention lies almost wholly in the construction of the plot. It is this comedy which the Romans translated so eagerly, and our knowledge of it is derived at second hand from the works of Plautus and Terence, for no Greek play has survived. In externals, it was the forerunner of the drama of Shakespeare; and is still more clearly connected with Racine, Molière and Corneille.

No ancient writer was at once a tragic and a comic poet. Only the far-reaching intellect of Socrates could insist that the genius of comedy was the same as that of tragedy, and that the writer of tragedy ought to be a writer of comedy also. (Plato, *Sympos.* 223.)

2.

WE know little of the personal life of Aristophanes. The writer of the biography says nothing which could help us in fixing the date of his birth or death. It was

even a matter of doubt whether he was strictly an Athenian citizen; some speaking of him as a Rhodian, others as an Aeginetan. What we know is gathered from the writings of the poet and from contemporary accounts, and these are more full in his case than in any other of the Attic poets. It is antecedently improbable that anyone not an Athenian citizen should have been allowed, even in that age of freedom, to criticise public men and affairs so openly as Aristophanes; and openly to claim such respect from the audience. The doubt about his birth may have arisen from the fact that his father migrated from Rhodes to Athens, or that he possessed property in that island. The date of his birth may be fixed approximately by the date of his earliest plays; the *Acharnians* was acted in 425 B.C., and the *Daitaleis* was brought out two years before this, in 427 B.C. The poet is said to have been very young when he commenced his poetical career, so that his birth, in all probability, lies in the years 447-444 B.C. His death must have been subsequent to 388 B.C., the date of his latest play the *Plutus*. The story that he was an Aeginetan seems to imply that he obtained a lot in the colony established there as an Athenian citizen. Of his personal appearance we know that he was bald (*φέρει τῷ φαλακρῷ*, *Παξ 771*).

More interesting traits may be gathered from Plato, who has introduced him as one of the interlocutors in his *Symposium*. He is (p. 176) anxious that the drinking should be made as easy as possible, having been himself one of those who were yesterday drowned in drink. Again (p. 177), he certainly will not refuse to join in a discourse in honour of love, for he is always in the company of Dionysus and Aphrodite; but when his turn comes to speak he has eaten too much, or from some

cause has the hiccough, and is obliged to change with Eryximachus. To cure the hiccough he is recommended to hold his breath, or to gargle with a little water, or, as a still stronger remedy, to tickle his nose with something and sneeze. He is cured by the sneezing, and wonders (p. 189) whether the principle of order in the human frame requires this sort of noises and ticklings. He is afraid that in what he is going to say, instead of making others laugh, which is to the manner born of his muse and would be all the better, he will only be laughed at by them. His speech is most grotesque, a picture of an original state in which every man was double, and moved round and round on four hands and four feet whenever he wished to go quickly; a monstrous animal who was minded to scale heaven, and struck terror into the gods. Zeus, to quell his insolence, cleft the creature in two, 'as you would cut an egg with a hair;' and hence the present 'dividual' nature of man and his need of sympathy and love. Finally, when the rest are asleep or gone, he remains awake with Agathon and Socrates, drinking out of a large goblet, while Socrates discourses to them about tragedy and comedy (Jowett's translation).

To criticise Aristophanes adequately is a difficult task. He belongs to a period into which we cannot wholly enter; there is also the danger of imputing modern motives to the ancient poet. Some have compared him with Heinrich Heine, but there is little in common to the clever German and the mighty Athenian, except indecency and personalities. Others have regarded him as 'stained with all the vices of his time;' others, again, as the mainstay of Athenian morality, in a time of decadence, writing his plays in order to uphold some idea or theory. Of these views neither can be accepted. As a comic poet, Aristophanes can claim a licence on the

stage, which stands in no connection whatever with his private life, and an unprejudiced study of his dramas will convince any one that they are concerned with interests of the moment, not with dreams or theories. We may clearly distinguish two leading characteristics—patriotism, and a love of the ‘good old times.’ It is the Athens of the Persian war which Aristophanes loved with all his heart and soul; to this he strove to carry the thoughts of his generation back. He would have the law-courts abandoned for the sea; the gymnasia restricted to their proper use, and sweep out the philosophers who haunted them for the sake of conversation. He would close the ears of his countrymen to flatterers and sycophants, and make them strong in themselves. He would clear the state of self-seeking demagogues, and keep the helm in the hands of trained pilots. He would tame the savage war spirit by pictures of peace and plenty, of vines and fig-trees bearing abundantly, and happy enjoyment on the ‘violet bed by the well.’ He would exhibit the hypocrisy of the fortune-tellers and vagabond priests, who confounded a sacrifice with a dinner; he would ruin the prospects of all persons making a living by the war, as armour-makers. (Pax 1210.) The sight of the husbandmen marching to their work with mattock on shoulder is far more splendid in his eyes than ‘an army with banners.’ He longs for the old type of Athenian youth, brought up in obedience and reverence to his parents and city. He detested utterly the new generation, men of intellectual subtleties and moral obliquities (for such he deemed them to be), who strove to emancipate themselves from all external law, without at the same time becoming a law to themselves. This, as has been said, was the secret of his aversion to Euripides. It also explains his treatment of Socrates in the *Nubes*. He did not look at these men

in the light in which after ages have seen them. The moral loftiness of Socrates would seem to have been dimly apprehended by his own generation, who were at the same time acutely sensitive to his searching method of examination. He could not regard Euripides as the poet of a period of transition, in which a new series of truths was being brought to light; he hated him as the prophet of immorality. No doubt Aristophanes was one-sided; he was also blind to the real signs of his times—so truly apprehended by Thucydides—in supposing that the corruption of Athenian life was superficial, and could be cured by satire; often, too, his comic genius carried him away, so that he included under one condemnation men of widely different character. These are weaknesses almost inseparable from a great dramatic genius living heartily in the midst of his own times, and gifted with a superhuman talent for turning everything into ridicule. With more settled philosophic views and deeper penetration, his comic power would have been paralyzed.

Another striking characteristic of the poet is his sense of the dignity of his craft. In more than one parabasis he boldly reminds the spectator of his services in this matter. Thus in Pax 736, foll. he claims a meed of praise before all others, because he had lifted comedy above such mean subjects as the vermin and rags of slaves, the dough-kneading, thievish Herculeses, the slaves who run away and are beaten in order to make a scene, and made war upon leading politicians, men with whom only a bold and noble spirit could venture to cope. He cleared away the wretched style and mean thoughts of the older poets—

*ἔποίησε τέχνην μεγάλην ἡμῖν ἀπύργωσ' οἰκοδομήσας
ἔπεσιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγοραίοις.*

Cp. *Vespae* 1059. The claim which he here advances

for himself was allowed by his contemporaries. He was 'honoured as no other poet was honoured.' Plato recommended the perusal of his works, and is said to have been the author of an epigram—

Αἱ χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσείται
ζητοῦσαι, ψυχὴν εὖρον Ἀριστοφάνους.

To us he is marvellous by the daring invention of his plots, which press into his service the animal and physical world, bringing Clouds, Frogs, Wasps on the stage as a chorus; by the use he made of the Greek language; and not least by the grace and sweetness of the lyric songs introduced here and there as interludes. Not even Shakespeare has surpassed him in this particular. The 'entrance hymn' of the Clouds, and the prelude of the nightingale will compare with the songs in Cymbeline and Measure for Measure, and higher praise than this cannot be given.

The number of plays ascribed to Aristophanes is differently given at forty-four and fifty-four.

I.

1. 1. προσέβαλ'. Supply ὁδμή or φθογγή. Cp. Aesch. P. V. 115 (when the Oceanids are approaching) τίς ἀχῶ, τίς ὁδμὰ προσέπτα μ' ἀφεγγής; and for the language Soph. Ant. 412 ὁσμὴν ἀπ' αὐτοῦ μὴ βάλοι πεφευγότες. ὦναξ Ἡράκλεις. The rule of the cretic is neglected in comic iambic verse. Anapaests, dactyls, and tribrachs are also allowed more freely.

l. 2. *τουτί*. The additional *-ι*, which is of a demonstrative nature, is common in the comic poets and the orators. It is long. *τί ἐστι*, hiatus. Cp. *infra* 2. 24. 'What mischief have we here?' *ἵπποκάνθαρος* is put comically for *ἵπποκένταυρος*.

l. 5. *πῶς* = 'why?' For Hermes could see that he had come up on the beetle. Cp. Aesch. P. V. 299 *πῶς ἐτόλμησας εἰλθεῖν*; (the question is put by Prometheus to Oceanus, who has just arrived on his griffin).

l. 6. *μιαρώτατος*. Trygaeus answers Hermes in his own key.

l. 7. Observe the position of *δέ* after three words, *ποδαπὸς τὸ γενός* being too closely connected to be separated. Instances of *δέ* after *τινὸς* words will be found in Soph. Aj. 169, Phil. 959, Ant. 592.

l. 9. *μὰ τὴν Γῆν* in the mouth of Hermes is comic.

l. 11. *Ἄθμονεύς*, 'of the deme of Athmone.'

l. 12. *συκοφάντης*, 'an informer.' The precise meaning of the word is uncertain, as it is always used in the metaphorical sense. The 'informers' (cp. the 'delatores' of the time of Tacitus) made money by giving information (generally false), or threatening to do so. In the Peloponnesian war they thrived especially by informing of illegal exports or imports, the markets being closed to Megara. *ἐραστής πραγμάτων*, 'lover of troubles.'

l. 13. *κατὰ τί*; Atticè for *διὰ τί*; Cp. Nub. 239 *ἦλθες δὲ κατὰ τί*; 'on what errand,' etc. *τὰ κρέα ταυτί*, 'these pieces of meat,'—he holds them in his hand.

l. 14. *δειλακρίων*, 'poor fellow,' in a coaxing sense. The word is formed from *δείλακρος*, cp. *infra* l. 35 *Ἀττικίων*. *γλίσχρων* tallies with *δειλ*. The present of steaks has given a different turn to the conversation.

l. 16. *τὸν Δία*, 'the great Zeus.'

l. 17. *ὄτ'* = *ὅτε*, 'since.' The conjunction is due to the

preceding interjection. Cp. Nub. 7 ἀπόλοιο δῆτ', ὦ πόλεμε, . . . ὄτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας. This use of ὄτε is tolerably common. ὄτε is never elided in Attic poetry. ὄτ' οὐδὲ μέλλεις, 'you are not so much as likely to come near the gods.'

l. 18. ἐξωκισμένοι, 'having broken up their home,' 'emigrated.'

l. 19. ἰδοὺ γῆς. ἰδοὺ is often used in this manner to call attention to a slip. Nub. 872, when the word κρέμαιο has been used it is taken up ἰδοὺ κρέμαιο γ' ὡς ἡλίθιον ἐφθέγγετο, Eccl. 135 οὐ πίνουσι κἀν τῆκκλησίᾳ; . . . ἰδοὺ γέ σοι πίνουσι. πόρρω πάνυ, 'quite away.'

l. 20. τὸν κύτταρον. The word is comic, meaning strictly the cells in a hive in which the grubs are lodged.

l. 22. τὰ λοιπὰ . . . σκευάρια, i. e. what was left behind, when they took the main part of their household stuff away. The diminutives in the next line are expressive, quasi, 'pannikins, platterkins, pottikins.' Hermes was the god of thieving, and yet left behind as care-taker!

l. 24. οὐνεκα, correxit Brunckius. Cp. P. V. 345 (Aesch. 1. 62). It is very doubtful whether Brunck was right in thus correcting. οὐνεκα is a conjunction = 'that,' or 'because;' ἔνεκα is a preposition. The Ionic form would be εἶνεκα, which is unobjectionable in itself (cp. μῶνος, ξείνος, γούνατα, etc.). The authority of inscripp. seems to be distinctly in favour of εἶνεκα. The question is discussed fully by Wecklein, Curae Epigraphicae, p. 36 foll., especially p. 38 'His causis commotus praepositionem οὐνεκα librariis deberi puto, poetas tragicos autem ut ξείνος, κείνος (οἴσε) metri causa adhibuerunt, ita metri causa τὸ ποιητικὸν εἶνεκα admisisse. Aristophanes, autem, cui vulgaris sermo neque εἶνεκα neque οὐνεκα subministrabat, metri necessitate usum tragicorum imitatus est, pariter ac στοῖας pro στοῶς metri causa usurpavit.'

l. 25. ἐνταῦθα μὲν is answered by αὐτοὶ δέ, l. 28.

l. 27. 'Giving you up to him to do (with you) just as he pleases.'

l. 28. ἀνωκίσαντο, 'have removed up the country.'

l. 30. μηδέν is adverbial. 'Might not at all hear your prayers.'

l. 32. ὅτιή is merely a strengthened form of ὅτι, found in several passages in the MSS. of Aristophanes, e.g. Nub. 757, and restored in this place by Bentley. ἐκείνων, the opposite party, i. e. the Lacedaemonians.

l. 33. ποιούντων is inceptive, merely 'were anxious to make.' εἰ μὲν = 'whenever.'

l. 34. ὑπερβάλλοντο, 'get the upper hand in the war.' ἔλεγον ἄν, 'they kept saying.' This use of the imperf. with ἄν is frequent, cp. Παχ 641 εἶτ' ἄν . . . ἐσπαράττετε, ib. 643 ἄν . . . ἦσθιεν, infra l. 38, etc.

l. 35. τὸ σιῶ, Laconian for τὸ θεῶ, the Dioscuri are meant. Ἀττικίων is a diminutive from Ἀττικός.

l. 36. πράξαιτ'. So Bekker for πράξαντ' (=πράξαντο), the use of the middle seems indefensible in this sense. ἀπτικωνικοί. The adjective is formed like Λακωνικοί.

l. 39. νῆ τὴν Ἀθανᾶν, νῆ Δί'. These words must be taken with ἐξαπατώμεθα.

l. 40. Πύλον. There is more MSS. authority for πῶλον, but Πύλον is known to the Scholiast, and is more definite. At this time, 421 B.C., the Athenians were in possession of Pylos, on the coast of Messenia, and of the Spartan prisoners taken there.

l. 41. ἡμεδαπός. For the termination cp. ποδαπός, ἀλλοδαπός.

l. 43. ἀλλὰ ποῖ γὰρ οἴχεται. The γὰρ must be regarded merely as strengthening the interrogative, unless we analyse, 'But, why do you say this,' for 'where is she gone?'

l. 45. εἰς τοῦτὶ τὸ κάτω. Hermes and Trygaeus are probably on the upper wall of the stage, and from this elevated position point down to a hole in the stage floor which is made to represent the cave. But the arrangements of the play are doubtful.

l. 46. τῶν λίθων, 'of the stones' which you see round about.

l. 47. λάβητε. The intention of Polemos is regarded as present.

l. 48. ἡμᾶς δέ. The δέ points a contrast between ἡμᾶς and αὐτήν.

l. 50. εἰσηνέγκατο, 'caused to be brought into the house.'

l. 53. γνώμην ἐμήν, 'in my opinion.' The acc. is one of reference. The phrase occurs again Vesp. 983, Eccl. 349, but it is not common.

l. 54. θορυβεῖ γοῦν ἔνδοθεν, 'he makes a noise (which is heard) from within.' δειλαιος. The αι has the metrical value of a short syllable, cp. Eur. El. 497 παλαιάν. Such abbreviations are common with the diphthong οι in τοιοῦτος, ποιέω, etc. Cp. supra Soph. Phil. 32.

l. 55. καὶ γὰρ ὄσπερ, κ.τ.λ., 'for methought I also caught the sound of a warrior's mortar.' ὄσπερ is perhaps intended to qualify ἠσθόμην, though others consider that it should go with θυείας.

l. 58. ὡς αὐτίκα μάλα, 'how very soon.' τὰς γνάθους. Their jaws will ache with the hodge-podge which war is preparing for them. The figure of War is here brought on the stage with a huge mortar.

l. 59. The gen. is due to the exclamation. Cp. Ach. 87 τῶν ἀλαζονευμάτων.

l. 60. βλέμματος. The gen. is probably to be taken with κακῶν 'What mischief also in the glance of War.' This would be represented by an ugly mask. Or βλέμ-

ματος may be a gen. of exclamation, as in the preceding line.

l. 62. ὁ ταλαύριος, 'he with the stout shield of bull's hide.' The epithet is Homeric. ὁ κατὰ τοῖν σκελοῖν, 'he who (rushes) against the legs.' Some commentators supply ἰήμενος, but the exact meaning of the phrase is doubtful.

l. 63. Prasiae is the name of a town in Laconia. There is a play on the resemblance of Prasiae to πράσον, 'a leek.'

l. 65. There was a deme in Attica called Prasiae. Trygaeus points out that it is the Laconian Prasiae which is meant, and there is no reason for the Athenians as yet to fear.

l. 67. ἐπιτετριψέσθ' is a correction by Elmsley for the ἐπιτρέψέσθ' of the MS., which involves a passive use of the middle. Megara is represented by garlic, which is now thrown into the mortar. Garlic was the produce of Megara.

l. 68. καταμεμ., 'reduced to a mess.' The μυττωτόν was a mess of herbs, not unlike the Latin *moretum*.

l. 70. τὰ κλαύματα. We should have expected τὰ σκόροδα, but garlic makes the eyes water, and so the effect is put for the cause.

l. 71. Cheese is now thrown in, as representing Sicily.

l. 72. 'What a city will be miserably grated up!' διακναί. is used with reference to the grating of the cheese. Sicily is called a πόλις, as if it were one state. Cp. Eur. Ion 294 Εὔβοι' Ἀθήναις ἐστὶ τις γείτων πόλις.

l. 73. The Attic honey was the finest.

l. 74. Trygaeus is unwilling that Attic honey should be used, and comically points out the wastefulness of pouring in such expensive condiments. χρησθαι ἑτέρῳ, 'to use the other honey,' perhaps Sicilian honey is meant.

l. 75. τετράβολον. It is extremely doubtful whether this word can be used as an adjective, though it has the authority of the MSS. and of Suidas. A common correction is τετρωβόλου (gen. of price, 'with four obols').

l. 76. Κυδοιμέ. Cp. Hom. Il. 18. 535 ἐν δ' Ἔρις, ἐν δὲ Κυδοιμῶς ὀμίλειον (supra Hom. I. 182).

l. 77. 'Do you stand there, doing nothing? Take that!' Try. 'What a stinger!'

l. 79. τῶν σκορόδων, 'of his garlic.' The blow has made the eyes of Kudoimos water, so Trygaeus asks if any of Megarian garlic was put in it.

l. 80. The use of the interrogative future without οὐκ, in the sense of command, is rare. Perhaps it is intended to convey a harsh imperious order. Mr. Paley quotes Vesp. 671 οἴσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω; Aves 1572 ἔξεῖς ἀτρέμας; | οἴμωξε, etc.

l. 81. ἐχθὲς εἰς., 'Twas only yesterday that we got into our house.'

l. 82. The reading in this line is questionable. As it stands the quantity of *a* in μεταθρέξει must be long. But, as a rule, the comedians do not shorten a vowel before λ, μ, and ρ with a *medial* mute preceding, or lengthen it with ρ and a *tenuis* or *aspirate* mute preceding. Hence σὺ μεταθρέξει, Ἀθηναίων γε, ταχὺ πάνυ have been read. The same difficulty occurs in regard to Nub. 869 καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε, where Meineke reads οὐπω.

l. 84. πονηρά, 'wretched,' 'miserable.' It is clear from what follows that War has not got a pestle; and that the only chance for the various cities which he has put (symbolically) into the mortar is that he should not get one.

l. 86. ἦξει, i. e. Kudoimos. ταραξει, i. e. Polemos.

l. 89. τί ἔστιν. For the hiatus cp. supra l. 2. τὸ δαίνα γάρ, κ.τ.λ., 'for that somebody—their pestle is lost for

the Athenians.' Cleon is meant, who perished at Amphipolis shortly before the Pax was brought out. In Pax 654 Cleon is called *κύκηθρον καὶ τάρακτρον*, and in Eq. 981 it is said that if he were to perish the city would be without *δοιδυξ* or *τορύνη*.

l. 92. εὖ . . . ποιῶν | ἀπόλωλε, 'it was very kind of the pestle to be lost,' i. e. of Cleon to die.

l. 94. ἢ πρὶν γε, κ.τ.λ. The line is rejected by Dindorf. Certainly ἢ πρὶν cannot be right. πρὶν τόνδε τόν has been suggested. ἐγγέαι is very difficult. Mr. Paley thinks it may refer to 'filling of smaller vessels from a larger,' but there is no mention of any smaller vessels.

l. 96. ἀνύσας τι, 'making haste.' Cp. Nub. 506 ἀκολουθήσεις ἀνύσας τι, Pax 872 ἀπόδωμεν ἀνύσαντε. ταῦτ', sc. ποιήσω. ἦκε, 'come back.' Cp. Aesch. Choeph. 3 ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

l. 98. The allusion is to the rites of the Cabiri, Hdt.

2. 51 ὅστις δὲ τὰ Καβείρων ὄργια μεμύηται, τὰ Σαμοθρήικες ἐπιτελέουσι.

l. 100. ἀποστραφήναι. It is difficult to say whether this word is to be taken in a literal or a metaphorical sense, 'turned aside,' i. e. from their destination, or 'twisted.' τοῦ μετιόντος, e. g. of him who 'has gone after' the pestle.

l. 103. This refers to the death of Brasidas, the great Spartan general, who also fell at Amphipolis. Thuc. 5. 10. ἀλετρίβανος, 'their pestle;'; the article was added by Porson.

l. 105. Brasidas was fighting for the allies of Sparta at the time of his death. χρήσαντες . . . ἐς, 'having lent him for use at.'

l. 106. The Dioscuri were the tutelary deities of Sparta. It is by their kindness to the city that the 'pestle' is lost.

l. 107. As no pestle is forthcoming, Polemos orders his mortar, etc., to be taken away. Mr. Paley can hardly be

right in saying (on l. 234) 'Polemos appears . . . sitting down before a huge mortar and pounding away with a big pestle.'

2.

l. 1. The herald announces Theorus. Sitalces was king of Thrace (cp. Thuc. 2. 29), whose alliance the Athenians were anxious to secure.

l. 2. εἰσκηρύττεται, 'is being summoned into the assembly.'

l. 3. ἦμεν. Theorus speaks as one of a company.

l. 4. This line is an 'aside;' a private comment on the part of Dicaeopolis.

l. 5. κατένιψε, i. e. Ζεὺς or θεός, cp. Aesch. Pers. 495
 νυκτὶ δ' ἐν ταύτῃ θεός | χεῖμῶν ἄωρον ὄρσε, πῆγνυσι δὲ πᾶν |
 ῥέεθρον ἀγροῦ Στρώμονος.

l. 6. 'When Theognis was contending for the prize here.' At the beginning of the play Dicaeopolis declares that one of the greatest disappointments of his life was when he sat open-mouthed expecting a play by Aeschylus and the announcement was made εἴσαγ', ὃ Θεόγνι, τὸν χορόν. Theognis was a poor tragic poet. Here it is intimated that the cause of the storm in Thrace was the chill poetry of Theognis.

l. 8. τοῦτον . . . τὸν χρόνον, acc. of time, 'during this period.'

l. 11. As a lover writes the name of his mistress on the walls or trees, Sitalces wrote Ἀθηναῖοι κάλοί on the walls of his rooms.

l. 12. Cp. Thuc. 2. 29 ἐλθὼν τε εἰς τὰς Ἀθήνας ὁ Νυμφό-

δωρος (brother-in-law of Sitalces) *τὴν τε τοῦ Σιτάλκου ξυμμαχίαν ἐποίησε καὶ Σάδοκον τὸν υἱὸν αὐτοῦ Ἀθηναῖον.*

l. 13. The Apaturia was celebrated at Athens in the month Pyanepsion (October). On the first day (*δορπία*) there was a banquet; on the second (*ἀνάρρυσις*) offerings were made to Zeus Phratrius and Athena Apaturia; on the third and last (*κουρεῶσις*) the grown up youths were enrolled among the *φράερες*, or tribes-men. Sadocus is anxious to enjoy the privileges of an Athenian youth.

l. 14. *τῇ πάτρᾳ*, 'his country,' i. e. Athens.

l. 17. 'What a swarm of locusts is coming.' This use of *χρῆμα* with the gen. is frequently found. It expresses wonder (and sometimes annoyance). Cp. Nub. 2 *τὸ χρῆμα τῶν νυκτῶν ὅσον ἀπέραντον.*

l. 19. *πλὴν τῶν παρόπων.* All the truth in the story is that the Thracian mercenaries would eat up the land like locusts.

l. 20. *ὄπερ μαχιμώτατον*, sc. *ἐστί.*

l. 21. *τοῦτο μὲν γ' ἤδη σαφές*, 'Aye! that is clear enough.'

l. 23. *τουτὶ τί ἐστί τὸ κακόν.* Cp. Ar. I. 2 (p. 312).

l. 24. The Odomanti were an independent tribe of Thracians living to the north of the Strymon. *τουτὶ τί ἦν*; for the use of the imperf. cp. Vesp. 1509 *τουτὶ τί ἦν τὸ προσέρπον*; Ran. 438 *τουτὶ τί ἦν τὸ πρᾶγμα*; Achar. 728.

l. 26. *δύο δραχμάς.* The Athenian soldiers at Potidaea received two drachmas (= 1s. 6d.) per diem (*αὐτῷ γὰρ καὶ ὑπηρέτῃ δραχμὴν ἐλάμβανε τῆς ἡμέρας*), Thuc. 3. 17. *μισθόν*, 'in wages.'

l. 27. The *πέλτη* and *ἀκόντιον* were the weapons of the Thracians. *καταπ.* means 'to overrun with peltasts.'

l. 28. 'Two drachmas to these, and be hanged to them.' Dicaeopolis is disgusted at the notion of paying Thracians as Athenians. The Thracian mercenaries

hired by the Athenians at a subsequent period of the war received one drachma per diem. Thuc. 7. 27.

l. 29. ὁ θρανίτης λεώς, lit. 'the people on the highest bench.' The θρανίται had the longest oars and most work, hence ὁ σωσίπολις.

l. 30. Dicaeopolis had brought some food with him into the ecclesia. He now discovers that the Odomanti are plundering this.

l. 33. οὐ μὴ πρόσσει, 'don't go near.' Elmsley explained this idiom as 'will you not not go near?' But it appears rather to be a mixture of a question and prohibition. ἐσκοροδισμένοις, 'excited with garlic.' Garlic was given to cocks in order to make them pugnacious.

l. 34. οἱ πρυτάνεις, 'presiding magistrates.' The πρύτανεις were a select fifty from each tribe, who held office in rotation, for about five weeks. Cp. Dict. of Antiquities.

l. 36. ποιεῖν ἐκκλησίαν | τοῖς Θραξί, 'to make a house for,' i. e. to bring the question before the house.

l. 37. λέγω δ', 'for I tell you.'

l. 38. διοσημία ὅτι, 'there is a sign from Zeus.' Any sudden storm, or indeed any inauspicious sign was enough to cause the assembly to be dismissed, and business deferred till another day. Cp. the Latin practice 'servare de caelo.'

l. 39. ἔτην, 'the day after to-morrow.' Before ἀπιέναι supply δοκεῖ.

l. 40. Meminerint tirones λύεσθαι μὲν τὴν ἐκκλησίαν, ἀφίεσθαι δὲ τὴν βουλὴν καὶ τὰ δικάστηρια, Vid. Eq. 674, Vesp. 595, Eccl. 377. Elmsley.

l. 41. μυττωτόν. Cp. Ar. 1. 68 (p. 316). The Thracians now pass off the stage, and Amphitheus enters. He has been dispatched by Dicaeopolis to Sparta to make peace privately for himself and his wife. Not more than fifty

verses have been spoken since his departure, but Aristophanes takes little account of time or place.

l. 43. μήπω γε, sc. χαίρειν με κέλευε.

l. 44. Observe the difference between φεύγοντ', 'running,' and ἐκφυγεῖν, 'to escape.' The Acharnians were averse to peace, inasmuch as they hoped to get some reprisals for the damage which the Lacedaemonians had inflicted on their fields and property. Cp. Thuc. 2. 20.

l. 46. ὠσφροντο, 'smelt it out,' 'got wind of it.'

l. 47. στιπτοί. Acharnae was famous for charcoal, of which a specially hard kind was known as στιπτοὶ ἄνθρακες. Hence the epithet is applied to the Acharnians themselves. πρίνιοι also is an epithet applicable to ἄνθρακες.

l. 50. 'When our vines have been cut down.'

l. 51. ξυνελέγοντο τῶν λίθων, 'they gathered some of the stones,' partitive gen. For the article with λίθων cp. supra Ar. i. 46.

l. 54. γεύματα, 'samples.' The treaties for different periods of time are spoken of as wines of different qualities.

l. 57. Dicaeopolis means that a peace of five years would merely be spent in making preparations for a new war.

l. 58. σὺ δ' ἄλλά, κ.τ.λ. For this idiom cp. infra 3. 44.

l. 59. A peace for ten years would be spent in negotiating fresh alliances.

l. 60. δξύτατον. Elmsley remarks that 'ῥζειν et similia verba cum neutris adjectivorum construi solent potius quam cum adverbis.'

l. 61. ἀλλ' αὐταὶ σπονδαί. The second syll. of αὐταί is short; cp. supra i. 54.

l. 62. At the prospect of peace the thought of the Dionysia rises immediately. The vines would be laid

waste in the war. Hence in the Pax, Peace is called *φιλαμπελωτάτην*.

l. 64. The infinitives must be taken after *ἄζουσι*. *σιτί' ἡμερῶν τριῶν*, 'provisions for three days' such as were required when starting on a military expedition. Cp. Pax 312 *οὐ γὰρ ἦν ἔχοντας ἦκειν σιτί' ἡμερῶν τριῶν*.

l. 65. *κάν τῷ στόματι λέγουσι*. The use of the preposition is Homeric. Cp. *ἐν ὀφθαλμοῖσιν ὀράσθαι*, Il. 3. 306.

l. 66. *σπένδω* is 'to pour a libation,' *σπένδομαι*, 'to make a treaty.' The acc. *ταύτας* is used as in Thuc. 5. 14 *καὶ ἄλλας (σπονδάς) οὐκ ἤθελον σπένδεσθαι οἱ Ἀργεῖοι*.

l. 67. 'Bidding a long farewell to the Acharnians,' i. e. to the war party.

l. 69. *ἄξω*, 'will celebrate.' Dicaeopolis here leaves the stage. For the Dionysia *τὰ κατ' ἀγρούς*, cp. Dict. of Antiquities.

l. 70. *φευξοῦμαι*. This form has the support of an excellent MS. (Ravenna), but Dindorf reads *φεύξομαι* being of opinion that the form *φευξοῦμαι* is not used by the Attic poets except for the sake of metre.

l. 71. The chorus enter searching for Amphitheus. *τῆδε* 'this way.' *καὶ τὸν ἄνδρα κ. τ. λ.*, 'ask about the man from all the travellers.' Cp. Nub. 482 *βραχέα σου πυθέσθαι βούλομαι*.

l. 72. For the use of the dat. after *ἄξιον* cp. Ach. 8 *ἄξιον γὰρ Ἑλλάδι*, Eur. Heracl. 315 *ἄξιόν γ' ὑμῖν σέβειν*.

l. 74. *ὄποι . . . γῆς* must be taken together.

l. 75. *οἴμοι τάλας, κ. τ. λ.*, 'Ah me! unhappy for my years.'

l. 77. *ἠκολούθουν κ. τ. λ.*, 'kept up with Phayllus in running:' Phayllus was a famous runner of Croton in Italy. He is mentioned Hdt. 8. 47 as taking part in the battle of Salamis. *φαύλως*, 'lightly,' 'easily.'

l. 78. *τότε* refers to *ἐπ' ἐμῆς νεότητος*.

l. 79. οὐδ' ἄν κ. τ. λ., 'and would not have trotted off so easily.' ἀπεπλίξατο appears to be a reminiscence of the Homeric expression, (Od. 6. 318) εὖ δὲ πλίσσοντο πόδεσσιν.

l. 81. Λακρατεΐδῃ. He means himself. Lacratides is said to have been an archon in the time of Darius. He was probably a man in some way remarkable for decrepitude in old age. The Scholiast says that a great frost happened in his archonship so that the expression 'as cold as (the archonship of) Lacratides,' became proverbial.

l. 82. μὴ γὰρ ἐγχάνοι, 'may he never taunt us' etc. The acc. Ἀχαρνεάς must be taken with ἐκφυγών for ἐγχάσκειν requires the dative.

l. 85. οἷσι παρ' ἐμοῦ κ. τ. λ., 'in regard to whom angry war rages in me (παρ' ἐμοῦ) owing to my farms.' I. e. the Acharnians grow more incensed each year with the Lacedaemonians owing to the devastation of their farms, cp. Thuc. 2. 20. παρ' ἐμοῦ denotes the quarter from which the increase of war comes.

l. 86. πρὶν ἄν after a preceding neg. as always. σχοῖνος, 'a sharp reed,' 'an arrow.'

l. 87. ἐπίκωπος, 'up to the very end.'

l. 89. βλέπειν Βαλληνάδε, i. e. Παλλήναδε, but Β is put for Π, in order to bring in the reference to throwing. The chorus are prepared to throw stones at Amphitheus. Translate, 'look towards Stonehouse.'

l. 90. γῆν πρὸ γῆς, cp. Aesch. P. V. 682 γῆν πρὸ γῆς ἐλαύνομαι. Acc. of space.

l. 91. λίθοις is to be taken with βάλλον.

3.

l. 3. *πάση τέχνῃ* must be taken with *ἀμυνάθετε*. 'In every way' in your power. A similar expression is *πάση μηχανῇ, πάσαις τέχναις*.

l. 4. *τῆς κεφαλῆς*, 'for my head.' For the gen. cp. Soph. O. T. 1347 *δείλαιε τοῦ νοῦ*.

l. 5. *φημί* = 'yes, I do.'

l. 6. *ὄρᾶθ'*. Strepsiades appeals to the spectators to witness the impudence of his son, who confesses openly such a heinous crime. *καὶ μάλα*, sc. *ὁμολογοῦνθ'*.

l. 9. *ἄρ' οἴσθ'*; We should expect *ἄρ' οὐκ οἴσθα*, but *ἄρα* has frequently the meaning of *ἄρ' οὐ*. In Soph. O. T. 822 the two are joined *ἄρ' ἔφυν κακός; ἄρ' οὐχὶ πᾶς ἀναγνος; πολλὰ καὶ κακά*, 'much abuse.' The *καὶ* is not to be translated being due to Greek idiom.

l. 10. *ὦ λακκόπρωκτε*, 'You black-leg!' *πάπτε πολλοῖς τοῖς ῥόδοις*. *πολλοῖς* is predicative, 'Strew on me roses, strew.' For *ῥόδα* cp. Nub. 910 *ῥόδα μ' εἴρηκας*, and for *πάπτε* Nub. 912. *χρῦσφ πάπτων μ' οὐ γινώσκεις*.

l. 11. *ἀποφανῶ*, 'I will demonstrate' as a logical thesis.

l. 12. *ἐν δίκῃ*, 'with justice.' Cp. Soph. Frag. 52 *πῶς ἂν οὐκ ἂν ἐν δίκῃ θάνοιμι*; other adverbial uses are *σὺν δίκῃ πρὸς δίκης κατὰ δίκην*.

l. 15. *τουτί* is cogn. acc. with *νικήσεις*. *πολύ* is adverbial.

l. 16. 'And choose which of my two speeches you wish me to deliver.'

l. 17. It was an accusation against Socrates that he made the worse argument appear the stronger, i. e. he supported paradoxes in such a manner as to make them appear more logical than truths. Strepsiades had been wishful to have his son instructed in this lore in order that he might enable him to cheat his creditors.

l. 18. *ἔδιδάξαμήν μέντοι*, 'At any rate I've succeeded in getting you taught to contradict principles of justice if you are going to persuade me,' etc. Strepsiades speaks with bitter irony of the success of his efforts.

l. 22. *μέντοι*, 'however incredulous you may be.'

l. 23. *ἀκροασάμενος*, 'When you have listened to my display.' *ἀκροᾶσθαι* has the sense of listening to a performance.

l. 24. *ᾧ τι καὶ λέξεις*. The *καί* throws emphasis on *λέξεις*. 'What it is that you will say?' Others take the sense to be, 'what you will say further.' There is a note of Porson's on this use of *καί*, cp. Eur. Phoen. 1353.

l. 25. *σὸν ἔργον*, 'your business,' 'your duty.'

l. 27. *εἰ μὴ τῷ πεποίθειν*, 'unless he had reliance on something.'

l. 29. Cp. Soph. O. C. 1031 *ἀλλ' ἔσθ' ἔτι σὺ πιστὸς ὦν ἔδρας τάδε*.

l. 30. *τὸ λῆμα*, 'the fierce spirit.' Cp. Soph. O. C. 877 *ὄσον λῆμ' ἔχων ἀφίκου*.

l. 31. *ἡ μάχη*, 'the battle between father and son.'

l. 32. If the text is sound *λέγειν* must be taken as an infinitive for an imperative. Others read *χρὴ δὴ* for *ἤδη*.

l. 36. *τὸν Κριόν, ὡς ἐπέχθη*, 'the combing of the Ram.' *τὸν Κριόν*, the acc., is in apposition to *μέλος*. There is a play on *Krius*, the name of an Aeginetan, against whom Simonides wrote a poem, and *κριός* 'a ram.' Cp. Hdt. 6. 50 and 73. A frag. is preserved—*ἐπέξαθ' ὁ Κριὸς οὐκ αἰκίως, ἔλθων εἰς εὐδενδρον ἀγλαὸν Διὸς τέμενος*. The singing of songs, more especially of the kind called *σκόλια*, was one of the chief amusements at a Greek banquet.

l. 37. *ἀρχαῖον*, 'antiquated,' cp. supra Aesch. 1. 34 note. *ἔφασκε*. The forms of this verb in common use are *ἔφασκε*, *φάσκειν*, *φάσκων*. It means to 'assert' without reference to truth or falsehood.

l. 38. ὡσπερὶ κ. τ. λ., 'like a woman grinding barley.' 'Songs for the mill' were not uncommon. Cp. the refrain ἄλει, μύλα, ἄλει· καὶ γὰρ Πιττακὸς ἄλει, μεγάλας Μυτιλάνας βασιλεύων.

l. 40. τέττιγας. Plato, Phaedr. 259 'A lover of music like yourself ought surely to have heard the story of the grasshoppers, who are said to have been human beings in an age before the Muses. And when the Muses came and song appeared they were ravished with delight; and, singing always, never thought of eating and drinking, until at last they forgot and died. And now they live again in the grasshoppers; and this is the return which the Muses make to them, they hunger no more, neither thirst any more, but are always singing from the moment they are born, and never eating and drinking.' (Jowett.)

l. 43. μόλις μὲν, (i. e. ἠνεσχόμεν). Cp. Soph. Ant. 1105 μόλις μὲν, καρδίας δ' ἐξίσταμαι τὸ δρᾶν.

l. 44. ἀλλά, 'at least.' Cp. supra 2. 58. This meaning seems to have arisen from the opposition of the request to a preceding refusal, e. g. 'but do this, since you will not do that.' For μυρρίνην, cp. Arist. Frag. 377 ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην. A branch of laurel or myrtle was handed from singer to singer in the banquet.

l. 47. The accusatives go with εἶπον. The preceding line seems to be out of place. Some editors put it after l. 48. ἀξύστατον, 'irregular.' The reference is to the style of Aeschylus, which is sometimes inflated, sometimes flat. κρημνοποιόν, i. e. the compounds of Aeschylus are like precipices.

l. 48. ὄρεχθεῖν, 'throbbed.'

l. 49. τὸν θυμὸν δακῶν, 'biting my anger,' i. e. restraining it.

l. 50. 'Your modern favourites, whatever it is which you call excellent.'

l. 52. Ὠλεξίκακε, i. e. Ἄπολλον, an invocation parallel in use to our 'God bless me!' expressing fear or wonder. ὁμομητριάν. Greek feeling tolerated marriages between half brother and sister, if not of the same mother, as e. g. in the case of Cimon.

l. 53. καγὼ οὐκέτι, Synzesis. Cp. Ran. 33 τί γὰρ ἐγὼ οὐκ ἐνανμάχων; ἐξαράττω . . . κακοῖς, cp. Aesch. 3. 14 θείνει δ' ὄνειδει μάντιν and note.

l. 55. ἔπος . . . ἤρειδόμεσθα, 'we laid on word against word,' ἐρειδεσθαι is used metaphorically: the word applies properly to rowers=*incumbere remis*. Cp. Ran. 914 ὁ δὲ χορός γ' ἤρειδεν ὄρμαθούς μελῶν.

l. 57. ὄστις=*quippe qui*.

l. 58. σοφώτατόν γ' ἐκείνον. The words merely repeat the preceding and are therefore in the same case. ὦ τί σ' εἶπω; cp. Virg. Aen. 1. 327 'O quam te memorem, virgo?' but here the meaning is 'what name is bad enough for you?'

l. 59. τυπηήσομαι. Some editors denying the validity of this form read with Buttmann τυπήσομαι, 'on what grounds we see not,' Veitch, Grk. Verbs p. 580. ἐν δίκῃ γ' ἄν, sc. τύπτοιο.

l. 62. εἰ μὲν=*ὅποτε μὲν*. βρῦν was a child's word to indicate thirst. πιεῖν ἄν ἐπέσχον, 'would reach you drink.' The infin. as with διδόναι, etc.

l. 63. The first ἄν goes with αἰτήσαντος, the second with ἤκον. For the imperf. with ἄν to denote a repeated action, cp. supra Ar. 1. 34.

l. 65. πηδᾶν, 'throb with expectation,' cp. *pulsare, trepidare*. Hence ὃ τι λέξει sc. ὁ Φειδιππίδης. The younger generation will be all eagerness to know what their spokesman can say for himself.

l. 67. λαλῶν is contemptuous, 'by his prattle.'

l. 69. Cp. Pax 1223 οὐκ ἄν πρῆαιμην (τῷ λόφῳ) οὐδ'

ἀν ἰσχάδος μᾶς. For ἀλλ' οὐδ' (not for a higher price *and not even* for etc.) cp. Diphilus, Frag. 62 τὸ δαίτηνον ἀλλ' οὐδ' αἶμ' ἔχει.

l. 70. Cp. Eur. Med. 1317 τί τάσδε κινεῖς κἀναμοχλεύεις πύλας ;

l. 72. πράγμασιν, 'studies,' 'pursuits.'

l. 73. 'And to be able to have a mind above the established laws.' Xen. Mem. 1. 2. 9 (of the popular feeling against Socrates) ὑπερορᾶν ἐποίει τῶν καθεστῶτων νόμων τοὺς συνόντας. Before taken by his father to Socrates, Pheidipides had given his whole attention to horses and racing.

l. 76. οὔτοσί, i. e. Strepsiades, who has himself to thank for the change in his son's life. τούτων=τῶν κατὰ τὴν ἵππικὴν.

l. 78. 'I think that I shall be able to teach that it is just (for a son) to beat his father.'

l. 80. Observe the alliteration. The old courses, ruinous as they were, were better for Strepsiades than personal injury.

l. 81. τοῦ λόγου, with ἐκέισε. μέτειμι=ἐπάνεμι. Cp. Hdt. 7. 239 ἄνεμι δὲ ἐκέισε τοῦ λόγου, τῇ μοι τὸ πρότερον ἐξέλιπε.

l. 85. Bergk encloses this in brackets. Others read ἐννοοῦνθ' ὁμοίως τύπτειν, ἐπειδήπερ τὸδ' ἐστὶν εὐνοεῖν, κ. τ. λ. τὸ τύπτειν explains τοῦτο.

l. 87. κἀγώ, i. e. 'I, as well as you.'

l. 88. This line is an iambic trimeter introduced among the tetrameters in order to be a more perfect parody of a line of Euripides, Alc. 691 χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς ; For κλάειν and κλαίειν, cp. supra Eur. 3. 82.

l. 89. νομίζεσθαι, 'it is the custom.'

l. 90. δις παῖδες κ. τ. λ., a proverb quoted to answer the argument from custom.

l. 91. εἰκὸς δέ. The construction with ὡς is continued.

The reading at the end of the line is doubtful. The text is Bergk's correction. Others ἢ νέους τι κλάειν.

l. 93. τὸν πατέρα, 'the father,' in relation to the son.

l. 94. τὸν νόμον . . . τοῦτον, 'their custom' in reference to νομίζεται in the preceding line. Others read τιθεὶς τότε, i. e. the man who introduced the custom at the time when it was first introduced. The young man ignores the *natural* element in law. The first lawgiver was a man, and we are men, therefore we may change their laws.

l. 96. ἤττόν τι δῆτ' ἔξεστι; 'have I any less right?'

l. 97. τοὺς πατέρας ἀντιτύπτειν. The words explain the substance of the καινὸς νόμος.

l. 98. εἶχομεν, i. e. we sons.

l. 99. ἀφίεμεν, 'we remit them.' To be handsome the sons will make no account of the chastisement they have received at the hands of their fathers, before the new law came into existence.

l. 100. σκέψαι δὲ τοὺς ἀλεκτρούνας. — — | υ — | υ — | υ — | . An anapaest in the fourth foot of an Iambic tetrameter is very rare, (except in proper names). Hence Porson ἀλεκτρούς, Bothe ἀλέκτορας.

l. 101. Cp. Aves 1347 καλὸν νομίζεται τὸν πατέρα τοῖς ὄρνισιν ἄγχειν καὶ δάκνειν.

l. 104. ἀπὶ ξύλου καθεύδεις; 'and roost upon a perch?'

l. 105. The argument is too strong for Pheidippides who can only refer to Socrates in answer. ὦ τάν or ὦ 'τάν. The word is supposed to be connected with ἐτής. It occurs with tolerable frequency in the comedians and orators, and is found occasionally in the tragic poets Sophocles and Euripides.

l. 106. εἰ δὲ μή, sc. μὴ τύπτεις, i. e. 'if you do beat me.'

l. 108. Strepsiadēs would have Pheidippides beat his own son in return for the beating which he gets from his

father, but Pheidippides answers that if he never has a son he shall have no opportunity of paying off what he has received.

l. 109. ἐγχανών, 'with a sneer on your face.'

l. 110. ὦνδρες ἤλικες. Strepsiades turns to the audience.

l. 113. ἀπὸ γὰρ δλοῦμαι. The same tmesis occurs Nub. 792 ἀπὸ γὰρ δλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.

l. 114. παθῶν ᾧ κ. τ. λ., 'at being beaten, as you have been.'

l. 115. ἐκ τούτων, 'after this,' i. e. after these blows.

l. 116. Aristophanes now proceeds to ridicule a theory which is found in Euripides and the Eumenides of Aeschylus,—that the mother was not a blood relation to her children, but merely a 'link to knit the generations each to each.' τὸν λόγον τὸν ἦττω here, as before, is the paradoxical argument.

l. 123. There is no reason for supposing that the theory here ridiculed was in any way to be ascribed to Socrates or to his influence, cp. Plato, Rep. 574 'But, O heavens! Adeimantus, on account of some new-fangled love, can you believe that he would strike the mother who is his ancient friend and necessary to his very existence; or that, under like circumstances, he would do the same to his withered old father, first and most indispensable of friends, for the sake of some blooming love who is the reverse of indispensable.' (Jowett.) ἐμβαλεῖν ἐς τὸ βάρβαρον, i. e. as a public malefactor.

l. 125. Strepsiades, when joining Socrates, had abandoned the old gods of mythology for such deities as Air, Clouds, etc.

l. 126. ὑμῖν ἀναθείς, 'committing to you.' Cp. Thuc. 8. 82 οἱ δὲ στρατηγὸν (τὸν Ἀλκιβιάδην) εἶλοντο καὶ τὰ πράγματα πάντα ἀνετίθεσαν.

l. 127. μὲν οὖν = ἴππο, correcting the previous asser-

tion. 'It is not the clouds, it is yourself who is to blame.'

l. 128. *στρέψας*. There is apparently a play on the name Strepsiades. *πράγματα*, 'pursuits.'

l. 129. *τότε*, i. e. *ὅτε ἔστρεψα ἑμαυτὸν κ. τ. λ.*

l. 131. The Chorus is composed of Clouds. For the idea that God aids a man in his evil courses, cp. Aesch. Pers. 742 *ἀλλ' ὅταν σπεύδῃ τις αὐτὸς, χῶ θεὸς ξυνάπτεται*.

l. 135. *ποιηρὰ γ'*, sc. *ποιεῖτε*.

l. 136. The object of Strepsiades in seeking Socrates had been to cheat his creditors, cp. supra l. 17.

l. 137. *ὅπως*, with the future, 'see that you do' etc. Cp. Nub. 824 *ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα. ὦ φίλτατε*, he now addresses his son.

l. 138. For Chaerephon and Socrates, cp. Plato, Apol. 21 'You must have known Chaerephon; he was early a friend of mine, and also a friend of your's, for he shared in the exile of the people, and returned with you. Well, Chaerephon, as you know, was very impetuous in all his doings, and he went to Delphi and boldly asked the oracle to tell him whether there was any one wiser than I was, and the Pythian prophetess answered that there was no man wiser.' (Jowett.)

l. 139. *μετελθών*, 'visiting them.' ('Shall I not visit for these things?') The word does not occur elsewhere in the comic poets, but is frequent in Aeschylus and Euripides.

l. 141. This line is a parody of some line out of the tragic poets, otherwise *a* could not be long in *πατρῶον*. Further Zeus was not honoured under the title *πατρῶος* among the Athenians, or indeed among the Ionians generally. Plato, Euthyd. 302. Here the meaning is of course, 'Zeus, the protector of fathers.'

l. 142. For *ἰδοῦ* and *ἀρχαῖος*, cp. supra l. 19., 3. 37.

l. 144. βασιλεύει, 'is king among the Gods.' Δίνος refers to physical theories of the origin of the world.

l. 145. The preceding line was quoted from Strepsiades, who had used it in a previous conversation with Pheidippides. τοῦτ', that Zeus was no longer king.

l. 146. τουτονί. Others τουτουί, referring to Socrates. The reference in τουτονί is supposed to be to a kind of drinking cup which was called Δίνος. κεραμεοῦν βαθὺ ποτήριον, ὃ καλεῖται δίνος, ὅπερ ἄνω εὐρύτερον ἐν, κάτω εἰς ὄξυ λήγει. To this the next line refers. δειλαῖος, cp. supra l. 54.

l. 148. σαυτῷ, 'for yourself,' 'at your own cost.'

l. 150. ἐξέβαλλον, 'wished to cast out.'

l. 151. ὧ φίλ' Ἑρμῆ, statues of Hermes were placed before the doors of houses; Strepsiades here turns to the statue before his own house.

l. 153. ἀδολεσχία, 'the silly talk,' dat. after συγγνώμην ἔχε.

l. 154. γραφὴν γραψάμενος, 'laying an indictment against him.'

l. 155. διωκάθω, conj. εἴθ' ὃ τι σοι δοκεῖ, 'or whatever you think good.'

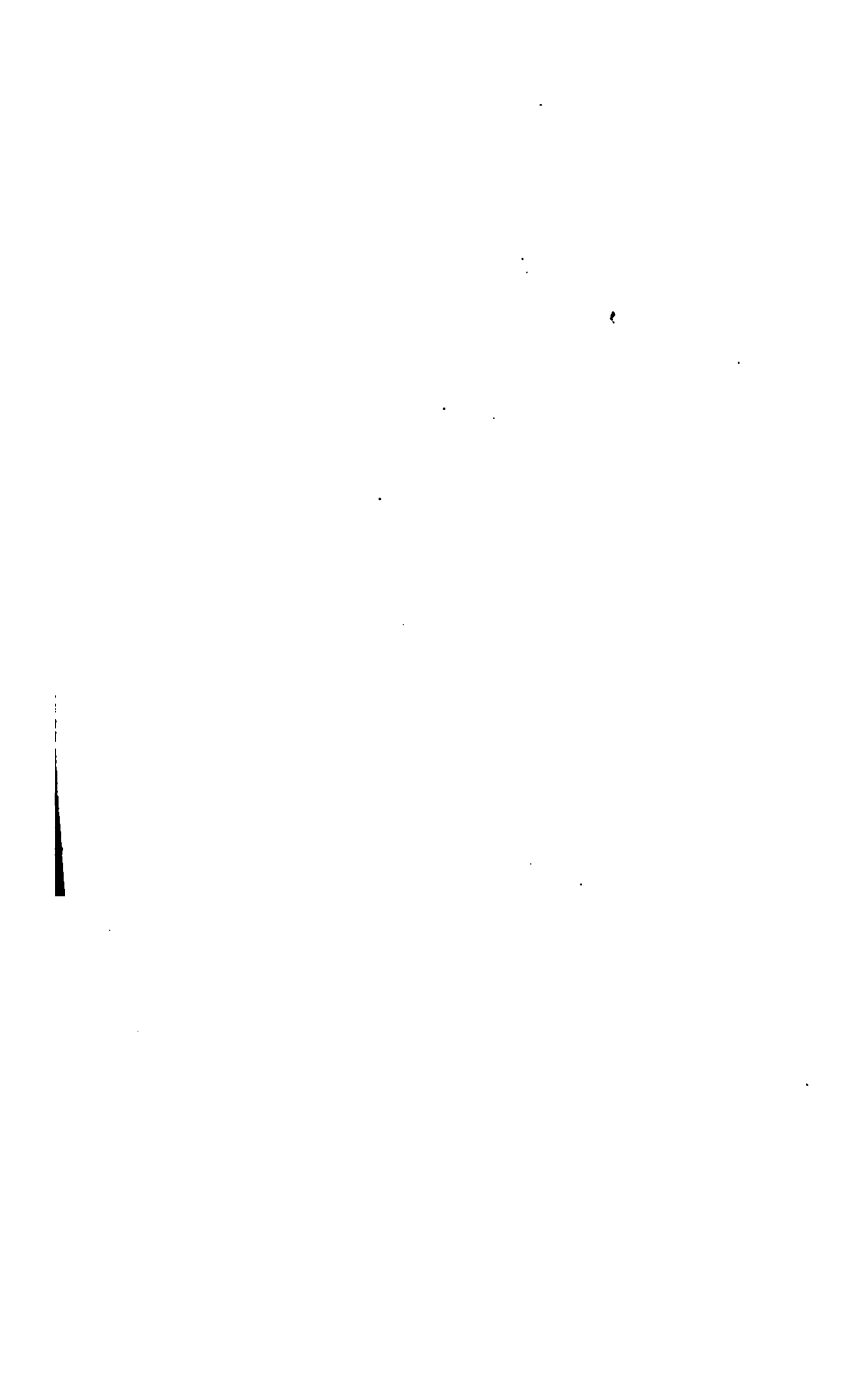
l. 156. Strepsiades pretends that Hermes has answered advising him not to go to law, but to burn the house in which Socrates and his associates are.

l. 158. τῶν ἀδολεσχῶν, 'the twaddlers.' The word is frequent as a contemptuous epithet for the philosophers. ὦ Ξανθία. Strepsiades calls to his slave.

l. 162. αὐτοῖς, 'the inmates,' i. e. of the φροντιστήριον. Thus αὐτοὶ after ναῦς=the crew; after πόλις=πολίται etc.

l. 164. τιν' αὐτῶν, 'many of them.' Or perhaps τις may be 'one among them' in a threatening sense, meaning Socrates. This however does not agree so well with κεί σφόδρ' εἶσ' ἀλάζονες.





April, 1875.

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